

MUSICAL AMERICA

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1937

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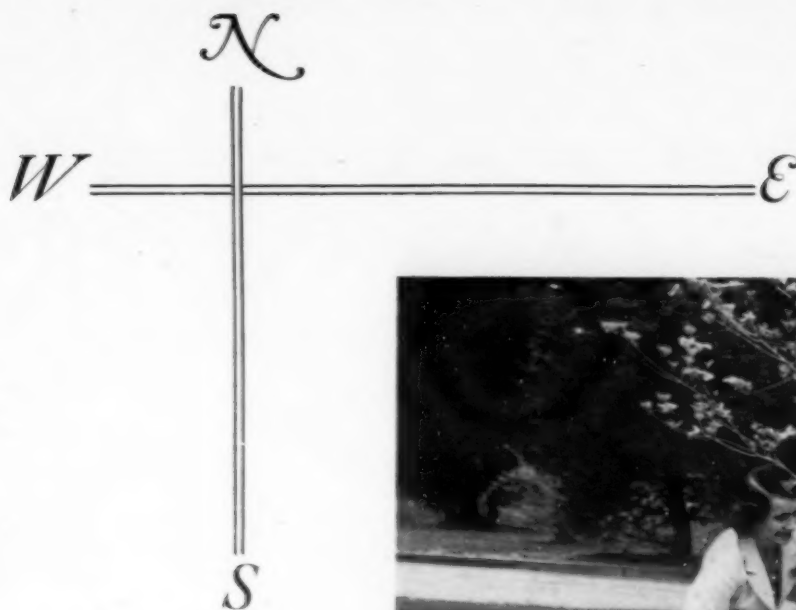
Herbert Mitchell

The American Contralto, Recently a Soloist at the Cincinnati and Evanston Festivals, Has Been Re-engaged for the Metropolitan, San Francisco and Los Angeles Opera Seasons and Will Be Heard at the Lewisohn Stadium, New York, as Brangäne. She Was a Soloist in the Boston Symphony's Performance of Bach's 'St. Matthew Passion' and Has Appeared Widely in Recitals

THREE DOLLARS A YEAR—TWENTY CENTS A COPY



The Composer Carlos Chavez Poses Against a Background of Skyscraper Cactus in a Mexican Setting



"By Their Fruits Ye Shall Know Them"—Lily Pons Puts an Adage to the Test on the Grounds of Her Estate at Silvermine, Conn., and Proves Herself an Adept Apprentice in the Profession of Tree Surgery



Gladys Swarthout and Her Husband, Frank Chapman, Aboard the Normandie, Take a Last Look at Manhattan, as They Depart for Foreign Strands



Mary Garden and Charles Igor Gorin, Baritone, (Left), Celebrate Arthur Rosenstein's Birthday in a Restaurant on the M-G-M Lot in Hollywood. Mr. Rosenstein is Mr. Gorin's Manager

M-G-M Photo



Returning from Europe on the Queen Mary (Left to Right), Jacques Danielson, Jascha Heifetz, Rudolph Polk and Emanuel Bay, Dine in a Quiet Corner



Nino Martini Is Greeted by Elissa Landi, Motion Picture Actress, and His Manager, Jack Salter. Upon His Arrival in Hollywood Where the Metropolitan Opera Tenor Will Star in Another Picture, 'Music for Madame'

Carroll

WESTCHESTER ENDS FESTIVAL WITH NOVELTIES

Chorus and Orchestra Under Hugh Ross Give American Premiere of Cyril Scott's 'Festival' Overture

Not a Joyful Work

Kodaly, Constant Lambert and Griffes Also Represented on Final Program—Large Audience Braves Stormy Weather to Hear Performance

WHITE PLAINS, N. Y., June 1.

THE Philadelphia Orchestra under Eugene Ormandy gave a program of orchestral music on May 21 as an interlude between the choral concerts of the Westchester Festival. Again a large audience was present and there was much enthusiasm for the project.

Bach's Prelude and Fugue in F Minor, transcribed by Lucien Cailliet, began the concert theatrically. Besides adding two chords at the beginning, the arranger scored the prelude in a way which distorted its line. The 'Jesu, Joy of Man's Desiring' went better, but orchestral versions of Bach are only for those who cannot hear the real thing.

Mr. Ormandy conducted Beethoven's Seventh Symphony with virtuosic elan and originality in tempo and shading. The performance was a cold one, but superbly delivered, particularly in the scherzo and the last movement. The first two of Harl McDonald's 'Poems for Orchestra on Hebraic and Aramaic Themes' were deftly scored, although lacking in racial or personal poignancy of utterance. The third was trivial in style and out of keeping with the other

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BERG'S 'LULU' PRODUCED

Unfinished Opera Has Initial Hearing at Zurich Municipal Theatre

ZURICH, June 5.—Alban Berg's opera, 'Lulu', left unfinished at his death in December, 1935, was performed for the first time anywhere, at the Municipal Theatre on the evening of June 2. The audience included many musical personages from various parts of Europe and the composer's widow was among them.

The opera, founded upon Wedekind's two plays, 'Earth Spirit' and 'Pandora's Box', had, in spite of the brutal, sordid character of the libretto, a cordial if not an overwhelming success. At the close of the second act, the manager came before the curtain and announced that the remainder of the opera could not be performed as Berg had left only sketches for it.

Soloists and Bach Celebrants at Bethlehem



Scenes at the 1937 Bach Festival: (Above, Left to Right) the Soloists, Julius Huehn, Bass; Grace La Mar, Contralto; Arthur Kraft, Tenor; Ruth Becker Meyers, Accompanist; Dr. Bruce Carey, Conductor; Louise Lerch, Soprano, and T. Edgar Shields, Organist. (Inset) Lillian Knowles, Contralto, Who Sang in the Performance of the Mass, and (Below) Enthusiasts Gather Outside Packer Chapel to Pay Honor to Bach

MUSIC CLUBS TO MEET IN BALTIMORE IN 1939

Strong Guarantee and Proximity of World's Fair Factors in Choice

The National Federation of Music Clubs, Mrs. Vincent Hilles Ober, president, will hold its 1939 biennial convention in Baltimore. The probable month is May—exact dates will be announced later.

In choosing Baltimore the committee

was motivated by a strong financial guarantee, a \$1,000 prize for the Young Artist's Contest, which had already been donated, and by the proximity of the New York World's Fair.

The Baltimore Music Club will be host, but the invitation was also extended by all other musical organizations of that city, including the Peabody Conservatory of Music. Symphonic and choral music will be strongly stressed again as they were at the recent biennial convention in Indianapolis.

30TH BACH FESTIVAL DRAWS DEVOTEES TO BETHLEHEM

Dr. Bruce Carey Conducts New Works and B Minor Mass at Yearly Event Attended by Unprecedented Numbers

Choral Work Outstanding

Louise Lerch, Lillian Knowles, Grace La Mar, Arthur Kraft and Julius Huehn Are the Soloists—Players from Philadelphia Orchestra Assist

By WARREN H. POTTER

BETHLEHEM, PA., May 30.

THE city of Bethlehem demonstrated on May 28 and 29 for the thirtieth year, that industry and music are not incompatible. No more than a stone's throw from the chimneys of steel mills that dominate the valley and dust the native air, the music of Johann Sebastian Bach likewise rises, but from a somewhat different locality—that of Packer Memorial Chapel on the green lawns of Lehigh University.

No doubt the man who walked thirty miles from Lüneberg to Hamburg in the year 1700 to hear Johann Adam Reinken play the organ at the Katharinen-Kirche would have been surprised to witness the pilgrims who journeyed not thirty but thousands of miles, to hear the musical expression of his sturdy Lutheran soul. The attendance at the annual celebration bade fair to break previous records, for judging by the crowds that swelled the population of the city to many times normal size, and on the word of the publicity department, the demand for tickets was unprecedented. The weather-gods proved kind for the second day of the festival and devotees, like Omar Khayyam's "guests star-scattered on the grass" emptied the glass of music in pastoral surroundings as well as amid the more austere and devotional atmosphere of the chapel. The choir of 265 voices massed in tiers at the back of the chancel, the men in blue forming a dark nucleus for the fringe of white-gowned women, was an impressive sight. The soloists were arrayed on a platform decorated with palms, from which Dr. Bruce Carey faced both orchestra and chorus.

New Cantatas Heard

The initial program of the first afternoon, preceded by the usual pronouncements of the Moravian Trombone Choir from the tower of the ivy-clad chapel, consisted of three cantatas, two new to Bethlehem, 'The Heavens Declare the Glory of God', and the solo cantata, 'Blessed Jesus, Priceless Treasure'. The

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30th Bach Festival Attracts Devotees to Bethlehem

(Continued from page 3)

third was the familiar 'Sleepers, Wake!' The soloists for the first day were Louise Lerch, soprano; Grace La Mar, contralto; Arthur Kraft, tenor, and Julius Huehn, bass. The orchestra was drawn from the personnel of the Philadelphia ensemble, and since that group was on a transcontinental tour this Spring, the festival was held later in May than has been customary. Dr. T. Edgar Shields was the capable organist, and Ruth Becker Meyers, the accompanist.

Dr. Carey—he received his honorary degree last year from the Moravian Seminary and College for Women—the successor to Dr. J. Fred Wolle, sole previous conductor, who died in 1933, conducted with sincerity and in general revealed workmanlike attributes, though a lack of imagination and rather rigid approach together with an inability to maintain for the duration of a work any revelatory insight, militated against consistently inspiring interpretations except where the music by virtue of its own intrinsic fire, as in the 'Wachet auf!', lifted the chorus to a plane of brilliance.

The work of the soloists was generally good, Miss Lerch and Mr. Huehn offering singing of worth in the solo cantata, 'Blessed Jesus', though the work itself seemed not to have taken hold of Bach's imagination until the duet for soprano and bass, 'Gone is sorrow, gone is sadness' with its gladdening and lifting measures. The dialogue between God and the soul as a lover and his bride, was interesting by virtue of its philosophical implications as well as its musical content.

Sinfonia Is Interesting Interlude

The opening chorus of 'The Heavens Declare' proved stirring, and an Antique Sinfonia, an interlude for oboe d'amour, viola de gamba, bass and piano, preceding the second portion of the work, interesting. Mr. Kraft revealed a good sense of style in his recitatives and aria, though his voice was small in volume even for the modest-sized chapel, and it was not entirely free from vibrato. Miss La Mar sang competently.

Two more new cantatas were heard at the evening performance, 'God Is My King' and 'Out of Darkness Call I, Lord, to Thee'. A chorale group followed, including 'Break Forth, O Beauteous Heavenly Light' from the 'Christmas Oratorio'; 'Lord Thy Word Have I Believed' from the Cantata No. 78; 'Jesu, Joy of Man's Desiring' from the Cantata No. 147; the compassionate 'O Thou with Hate Surrounded' and 'A Mighty Fortress Is Our God' from the Cantata No. 80. 'Now Hath Salvation and Strength' for double chorus, was the closing work of the evening. The singing of the choir proved to be the most effective factor. It is now a product of Dr. Carey's vigilance and careful training throughout the year. If the singing is not as flexible or imaginative as desirable, it reflects other sturdier virtues, a breadth of tone and power manifested in many choruses. These were all compensating factors, and probably no one moment in all the day's singing was more rewarding than the superb performance of the magnificent lines "Sleepers, wake! for night is flying—the watchmen on the walls are crying—Wake!" music that grew from

the chorus like great shafts of light.

An even greater audience heard the performance of the Mass, for the Chapel, which seats 1,200, was filled to the doors and overflowed to the lawn where a reverential silence extended for a wide radius about the building. With one exception, Lillian Knowles, contralto, who acquitted herself with credit in place of Miss La Mar, the soloists were the same as on the preceding day. Dr. Carey conducted his fifth performance of the Mass for, while he has officiated for only four years at the festival, he also led the performance of the work in the Spring of 1933, in memory of Dr. Wolle.

Choir Maintains Standing

The 'Kyrie' and 'Gloria' were sung at an early afternoon session, beginning at two-thirty o'clock, and from the 'Credo' to the end, at five o'clock. The choir, of course, was here on most familiar terrain. Established as the outstanding exponent of this work in America, for sheer magnificence of singing as well as attention to detail consistently maintained season after season, it would be difficult to match this performance anywhere. From the great opening measures of the 'Kyrie', through the 'Gloria' with its subdued voicing for four-part chorus, the 'Qui tollis', the choir lived up to expectations and maintained the integrity of its long established reputation. The mystery of the 'Est incarnatus est', the lament of the 'Crucifixus', the 'Resurrexit' and majesty of the gigantic octaves of the 'Sanctus', were all voiced with nobility. Something more than the performance of great music was here involved, for the tradition and heritage of thirty years' association with the warp and fibre of great music lent the stamp of distinction to the work of the choir.

Former Officers Re-Elected

The former officers of the Bethlehem Bach Choir were re-elected at the annual meeting held in Packer Memorial Chapel following the first of the four concerts on May 28. Henry S. Snyder, president, presided. Five members of the executive committee were re-elected and only one change was made in the personnel of the guarantors, Henry S. Drinkwater of Philadelphia was named in place of George Foster Peabody of Saratoga Springs, N. Y.

Steel Pier Opera Company Lists Summer Repertoire

ATLANTIC CITY, June 10.—The Steel Pier Opera Company, under the direction of Jules Falk, will usher in its tenth summer season of opera in English on July 1. The performances will be given every Thursday and Friday evening on the Steel Pier. This season's repertoire

ST. LOUIS OPENS SUMMER OPERA SEASON

Crowd of 6,000 Turns Out for First Night Performance, Despite Stormy Weather

ST. LOUIS, June 5.—Despite threatening weather the nineteenth annual season of summer opera was opened last night before an audience of more than 6,000 persons. The opening bill was 'The Great Waltz', by special arrangement with Max Gordon, and this lavish production had a fine presentation through the coordination of Richard Berger, in charge of productions for the Municipal Theater, and Zeke Colvan, who has charge of staging. With a finely balanced singing cast, supplemented by a chorus of fifty and a ballet

will include: 'Il Trovatore', 'Rigoletto', 'La Traviata', 'Martha', 'Carmen', 'Cavalleria Rusticana', 'Pagliacci', 'Faust', 'The Bartered Bride', 'Fidelio', 'Bach's 'Phoebus and Pan', Debussy's 'L'Enfant Prodigue', and Ignatz Brull's 'The Golden Cross'.

Again Heads Organists



Charles H. Doersam

The American Guild of Organists of the United States and Canada elected general officers for 1937-38 after a dinner-meeting in New York on May 24. Charles H. Doersam, head of the organ department at Columbia University, was re-elected warden. The other officers, also re-elected, are: Frank E. Ward, sub-warden; Ralph A. Harris, general secretary; Harold W. Friedell, general treasurer; S. Lewis Elmer, registrar; James W. Bleeker, librarian; Oscar F. Comstock and Hugh McAmis, auditors; and the Rev. Harry Emerson Fosdick, chaplain. The national convention of the Guild is to be held in Cincinnati on June 15, 16, and 17.

Mahler Conducts Festival Orchestra

Fritz Mahler conducted the Festival Orchestra in the American Museum of Natural History on May 30. The soloist was Anne Roselle. Brahms's Second Symphony, Beethoven's Overture to 'Egmont', the Polka and Fugue from Weinberger's 'Schwanda', and Henry Holden Huss's 'In Memoriam', were performed.

PITTSBURGH OPENS FOSTER MEMORIAL

Gift of Tuesday Musical Club and University Dedicated On the Campus

PITTSBURGH, June 10.—The formal opening of the Tuesday Musical Club's Memorial to Stephen Collins Foster was held during the commencement week of the University of Pittsburgh on June 2 and 3. The memorial building rests upon the beautiful campus of the university and the site was the university's contribution to the memorial.

The interior is beyond the fondest hopes of the committee, for the acoustics of the hall (with a seating capacity of about 700) are ideal. Decoratively, the high vaulted ceiling is a masterpiece in Gothic design; the flamingo plush curtain and the seat coverings of the same color are in exquisite contrast to the pure gray walls. The stage itself is equipped with the latest accoutrements for concert or dramatic performances. Below the hall is the vast reception room for the Tuesday Musical Clubs' parties, and there are offices for private committee meetings.

Connected with the main building is the charming shrine which now houses the priceless collection of Fosteriana and its accompanying library, the gift of Josiah K. Lilly of Indianapolis. In the collection are all the first editions of Foster songs that could be acquired, letters, private mementoes and photographs, and a complete collection of phonograph records of all his songs.

On the afternoon of June 2, the Tuesday Musical Club was in charge. The Foster Singers, a quartet from the club accompanied by Martha Myers Murdoch, members of the string ensemble, with Raoul Georges Vidas, violinist, gave Foster melodies. Mrs. Will Earhart, chairman of the Foster Memorial Committee, and Julia Morgan Harding, first president of the club when founded some fifty years ago, made appropriate addresses.

The night of June 3 was in the hands of the University committee, for the University is to have charge of the building. Chancellor John G. Bowman formally received Mr. Lilly's gift and Mr. Lilly made a fitting and stirring dedication speech. Katherine Meisle, accompanied by Stuart Ross, sang several groups of Foster songs, the audience joining in the singing. There was a special broadcast with addresses by the forenamed officers in the dedication and Dr. John W. Oliver, head of the history department of the University.

J. FRED LISSFELT

NAMED CONCERTMASTER

John Weicher Chosen to Succeed Mischakoff in Chicago

CHICAGO, June 10.—John Weicher, assistant concertmaster of the Chicago Symphony since 1929, has been chosen to succeed Mischa Mischakoff as its concertmaster. Mr. Mischakoff recently resigned to accept a similar post with the new orchestra being formed in New York for Arturo Toscanini's radio series next season. Mr. Weicher is a native Chicagoan. For a while he was concertmaster of the Chicago Civic orchestra. In 1923 he entered the ranks of the Chicago Symphony, but left after five years to become concertmaster of the Seattle Symphony. He returned to the Chicago Symphony in 1929 as assistant concert master.

HERBERT W. COST

'MAROUF' REVIVED AT METROPOLITAN

Rabaud's Opera of the Poor Cobbler of Cairo Is Given Two Performances in Spring Season — Chamlee in Title Role — Debut Made by Nancy McCord

WITH Mario Chamlee in the title role, Henri Rabaud's four-act work, 'Marouf, the Cobbler of Cairo,' was revived at the Metropolitan on the evening of May 21. Wilfred Pelletier conducted. Nancy McCord, a soprano who has appeared on Broadway, made her debut as the leading feminine personage of the cast. The first performance and its repetition, in the final week of the spring season were cordially received.

The audiences responded with interest throughout the opera and judging from the quality of the applause, it would not be surprising if the revival took a place in the "big season" next winter.

The opera, now twenty-three years old, had its world-premiere at the Paris Opéra-Comique in May, 1914, and was given later at the Grand Opera. America heard it for the first time on the Metropolitan stage under the baton of Pierre Monteux on Dec. 19, 1917, and it remained in the company's repertoire for three seasons, being later conducted by Albert Wolff.

The creator of the name-part was Jean Périer who was the original Pelléas both in Paris and America. New York, previously to the present production had heard only one singer, Giuseppe De Luca, in the part, and the other leading roles were assumed by Frances Alda, Léon Rothier and Thomas Chalmers. Mario Chamlee, the Marouf of the revival, had appeared with success in the part in Paris, Ravinia Park and in San Francisco.

Agreeable Oriental Score

Rabaud's opera was treated somewhat cavalierly by critics at its first production here, one stating that "future generations of opera-goers are not likely to hear 'Marouf'". The Metropolitan has disproved this statement, as nearly a generation has gone by. The score does not impress one as being radical or even written "in a thoroughly modern manner" as was said in 1917. It is placid music of considerable charm with enough of Oriental suggestion to keep the story in the frame and yet not to smite the ear-drums, as simon-pure Oriental music is apt to do. It very obviously post-dates the visits of the Diaghileff Ballet to Paris and the performances of Russian operas not previously heard in that metropolis. Rimsky-Korsakoff lurks behind every corner and Dukas haunts the middle-distance. Neither, however, comes close enough to cause the cry of plagiarism. The orchestra carries by far the greater part of the musical burden and the voices, single or in chorus, have innocuous and pleasant things to sing, none of which is striking though all add something to the general agreeable nature of proceedings.

The revival is in all respects the most interesting of the things this spring season has brought forth, or that of last year, either, for that matter.

Chamlee Highly Effective

It would be difficult to imagine a more perfect performance than that given by Mr. Chamlee. De Luca was so very good in the role, that prophecy was to the effect that the impression



A Glimpse of Act II in the Metropolitan's Revival of 'Marouf'

Left, Mario Chamlee as Marouf

Right, Chamlee and Nancy McCord



Scene photos by N. Y. Times Studio

left by him would overwhelm anything that anybody else could do. It was not so. Mr. Chamlee invested the role with a curious, boyish charm that De Luca, with all his artistry, failed to bring to it. He also gave evidence, more than once, of his careful musicianship through the manner in which he made his gestures follow the musical line. Vocally, he was entirely satisfactory.

Miss McCord seems good and promising material. She is slim and good to look upon and the voice, pleasant in quality, is one of adequate size and well if not perfectly produced. Dramatically, she has much to learn. Her costumes and her walk, particularly, suggested Junior League rather than the Orient

or the Thousand-and-One Nights, but she has personality and under deft and interested direction may easily develop into something to reckon with.

The numerous minor roles were capably filled for the most part. Miss Votipka, who has proved a valuable *comprimaria* for the last two seasons, was hardly well cast as Fatimah, the shrewish wife, as the role needs a heavier voice. Messrs. D'Angelo, Cordon and Harris were good and Mr. Rasely did with distinction his small bit of the Fella who turned into the Genius of the Ring.

Excellent Ballet Divertissement

The ballet was one of the best things the American Ballet has contributed during its period of tenure. Given over entirely to the feminine personnel with the exception of one comic male dancer who wielded a whip and did some intentionally awkward leaping, the posings and movements were Oriental to a degree that shows how far audiences have come since the more restrained days of the original production here! It was done in a gay, charming manner that might have, probably would have, caused a raised eyebrow or two then but now was merely a graceful bit of local color.

Scenically, the production was adequate but no more. The lighting was poor and one missed the interesting effect of the coming of daylight at the beginning of the second scene, so telling before. The finding of the gold and the children running off the stage with what looked like large loaves of bread, added nothing. It was clumsy and ineffective, and the silhouette of the caravan in the distance, touched the rim of the ridiculous. Mr. Pelletier kept the orchestra well together though an occasional speeding up in tempo would have added to the effect.

The English version of the libretto, as far as it could be understood, seemed as good as the usual translated libretto. It was a vast improvement over that of 'The Bartered Bride' of last season. Mr. Chamlee's diction was the best, but for the most part, only a few detached phrases were comprehensible on the part of any of the cast.

JOHN ALAN HAUGHTON

(Other Opera Reviews on page 21)

MAROUF—Opera in four acts and five scenes. Music by Henri Rabaud; book by Lucien Nepoty, in an English version by Madeleine Marshall and George Mead, after 'The Thousand and One Nights'.

Marouf.....	Mario Chamlee
Princess Saamcheddine.....	Nancy McCord
Fatimah.....	Thelma Votipka
Sultan of Khaitan.....	Louis D'Angelo
Vizier.....	Norman Cordon
Ali.....	Daniel Harris
A Fella.....	George Rasely
Almad.....	John Gurney
First Merchant.....	George Rasely
Second Merchant.....	John Gurney
The Cadi.....	Robert Nicholson
Donkey Driver.....	Ludovico Oliviero
Chief Sailor.....	Nicholas Massue
First Muzzim.....	Nicholas Massue
Second Muzzim.....	Ludovico Oliviero
First Policeman.....	Enrico Manghi
Second Policeman.....	Amadeo Mazzanti
Conductor.....	Wilfred Pelletier
Stage Director.....	Désiré Deffrère
Ballet Arranged by.....	George Balanchine

DEATH TAKES TWO CELEBRATED CRITICS

W. J. Henderson

W. J. Henderson, for thirty-five years music critic of the *New York Sun*, and before that for fifteen years on the staff of the *New York Times*, died from a pistol shot through the mouth in the library of his apartment on the morning of June 5. Hearing the shot, his wife and a male nurse ran to the room and found him collapsed in a chair before his desk with an old thirty-eight calibre army pistol which he had carried when a lieutenant of the Naval Militia in the Spanish American War, clamped in his right hand. Mr. Henderson died before the arrival of a doctor, and his death was listed by the medical examiner as "apparently a suicide."

In his eighty-second year, he had been ill for several months, influenza having resulted in a severe case of nerve exhaustion, and he had had the services of a male nurse for some time. In spite of his illness his mind had remained perfectly clear and an article by him appeared in *The Sun* on April 17. Before him on his desk at the time of his death was an unfinished article on Josef Hofmann.

Born in Newark, N. J.

Mr. Henderson was born in Newark, N. J., Dec. 4, 1855. His father was a theatrical manager and an early producer of Gilbert and Sullivan operas in this country. His mother, who had been an actress, began teaching him music at an early age. He attended the Freehold Institute at Freehold, N. J., and while there had his first newspaper experience as a reporter on *The Monmouth Democrat*. He later entered Princeton, graduating in 1876, and during his vacations worked as a reporter on *The Long Branch Daily News*. In 1886, he received a Master of Arts degree from Princeton, and in 1922, the honorary degree of Litt. D.

On graduating from Princeton, Mr. Henderson joined the staff of the *New York Tribune* as a cub reporter. Later, he was for a brief period, business manager of the *Standard Theatre*, and on the staff of the now defunct *Financial and Mining News*. In 1883, he joined *The Times* as a reporter. His first musical assignment there was a concert by the Liederkreis Society. He covered this so successfully that he was sent more frequently to concerts and opera and in 1887 was made music critic.

When, in 1896, *The Times* was thrown into receivership, Mr. Henderson, along with many other members of the staff was given six months "leave" without pay. He soon obtained a position with the *New York Morning Journal* and in a few months time was put in charge of the editorial page. He was so successful that when invited by the new management of *The Times* to return to his old position, the management of *The Journal* offered him a considerably larger salary to remain with that paper. He explained, however, that music was his principal interest and returned to *The Times* where he remained until 1902, when he joined the staff of *The Sun*, building the position of music critic until his death. In 1904, he married Julia Wall.

Wrote Sea Stories

He wrote several books on subjects unconnected with music, such as his 'Elements of Navigation' which was so good that it was used for years as a text-book in naval training schools. His experience as a boy, sailing on the Shrewsbury River gave him an interest in nautical matters which he retained throughout his life. He was a lieutenant in the State Naval Militia and when the Spanish War broke out, he interrupted his journalistic activities to become commander of the first detachment of naval militia at the League Island Navy Yard on the Delaware River opposite Philadelphia.

He also wrote sea stories for boys, notably 'Afloat with the Flag', 'The Last Cruise of the Mahawk', and 'Sea Yarns for

A Letter from W. J. Henderson to Richard Aldrich

New York, Jan. 30, 1936.

Dear Richard:

I thank you most sincerely for your letter. I have written an article for *MUSICAL AMERICA* on music, the essentially romantic art, and the folly of trying to compose by creed. It is on the lines you wish. I'll confide to you that I feel it my sacred duty in these, my closing years, to stand up for the spiritual quality of music, its soul, its imagination, its poignant emotion. That means I am bound to oppose all this formation of methods first and writing according to them afterward. Even Wagner discovered his new paths before he tried to sell maps of them to the world. Chopin and Mozart just wrote as their spirits compelled them to. I'm fighting materialism and its close associate, sensationalism.

That's enough. I hope to be out next week, and to see you before long.

W. J. HENDERSON.

Boys', and published a book of verse, 'Pipes and Timbrels'.

From 1907 onward, his writings were almost entirely devoted to musical subjects. In 1901 he wrote for Walter Damrosch a libretto, based upon Rostand's play, 'Cyrano de Bergerac', and the opera was produced at the Metropolitan in 1913. He also translated the libretto of Lecocq's operetta, 'Le Petit Duc'.

'How Music Developed', a vivid and interesting work, was written in 1898, and 'What Is Good Music' in the same year. 'The Orchestra and Orchestral Music' appeared the following year; 'Richard Wagner, His Life and Dramas' in 1901, 'Modern Musical Drift' in 1904, 'The Art of the Singer', a highly informative work on the technique of singing and based, to a certain extent on the art of Jean de Reszke, 1906; 'Some Forerunners of Italian Opera' in 1911, 'The Early History of Singing', 1921, and his psychological novel, 'The Soul of a Tenor' in 1912.

Mr. Henderson had continued the study of piano, begun with his mother, with Carl Langlotz, and had studied singing with Torriani. He aided a number of prominent singers and his advice was sought by persons desiring an unprejudiced opinion on their vocal ability. From 1892 to 1894 he was associate editor of the 'Standard Dictionary' and since 1904 lecturer at the Juilliard School of Music.

He was a fellow of the National Institute of Arts and Letters, and the American Academy of Arts and Letters. He also belonged to the Princeton and Town Hall Clubs of New York, the Silurians, an organization of veteran newspaper men, the Veterans' Association, New York Naval Militia, and the Authors Club of London.

Always a witty conversationalist, and able to turn apt phrases, Mr. Henderson designated the Metropolitan, in the 'nineties when 'Faust' was given an unusually large number of times, 'The Faustspielhaus'. To him goes the credit for the term 'gerryflappers' to designate the bevy of young girls who made a cult of Geraldine Farrar during her years at the Metropolitan. When Marion Talley made her debut there with many Kansas City residents present for the event, Mr. Henderson wrote that she was a "chamber of commerce soprano with a phonograph voice." Of Melanie Kurt's performance in Gluck's 'Iphigenie in Aulis' he said, "she seemed a fit subject for the sacrifice."

Private funeral services were held on the afternoon of June 8, at the Cypress Hills Abbey, Queens, attended only by members of his family, his musical colleagues on the various New York newspapers and a few musical friends. Among the latter were Josef Hofmann and Alexander Siloti. The Episcopal burial service was read by the Rev. George T. Gruman, rector of Trinity Episcopal Church, Brooklyn.

Richard Aldrich

ROME, June 2.—Richard Aldrich, music critic emeritus of the *New York Times*, died this morning at the Villa Aurelia, the home of his brother, Chester, Director of the American Academy in Rome. Death was caused by a cerebral hemorrhage. Mr. Aldrich, intending to spend the summer in Italy, had come to Rome a fortnight before his death. He was stricken on Saturday and died without regaining consciousness. Simple funeral services will be held here and the body will be taken back to the United States for burial.

Richard Aldrich, whose period of activity as music critic of *The Times* extended from 1902 to 1924, was born in Providence, R. I., July 31, 1863. He was educated at the Providence High School and at Harvard University where he



New York Times Studio

Richard Aldrich

studied music under J. K. Paine. He later continued his musical studies in Germany.

Shortly after graduation from Harvard in 1885, he became associated with the *Providence Journal* as reporter, drama and music critic and editorial writer. In 1889, he resigned to become private secretary to U. S. Senator Nathan F. Nixon of Rhode Island. During his following two years in Washington, he also acted as music critic of the *Evening Star*.

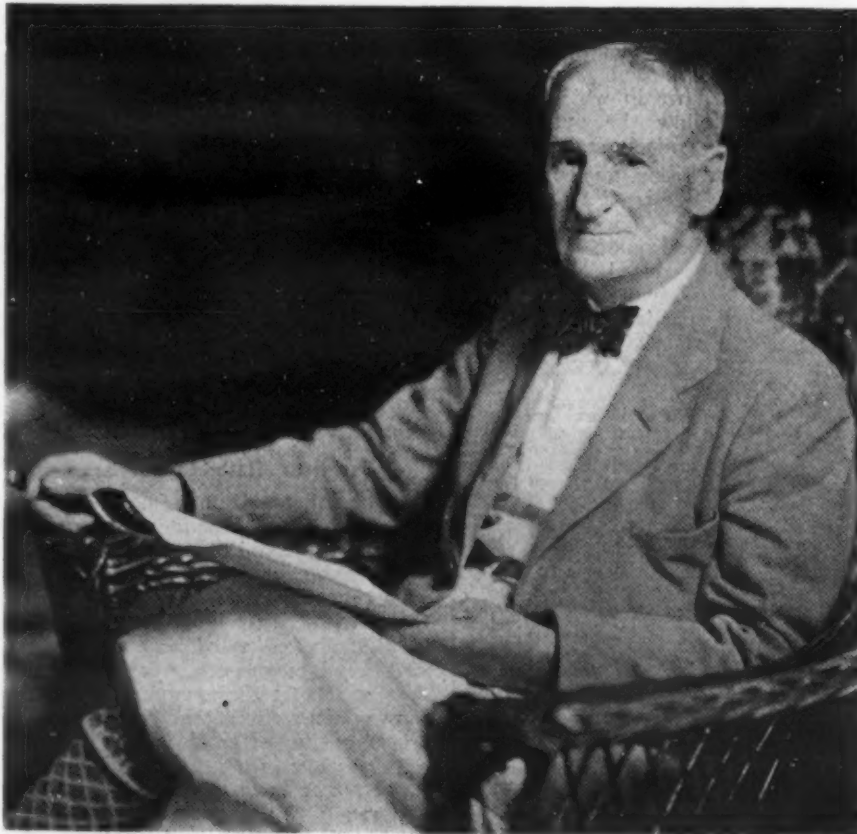
In 1891, he joined the staff of the *New York Tribune*, acting as assistant music critic to the late Henry E. Krehbiel, and retained this position until 1902 when he joined the staff of *The Times*. In 1906, he married Margaret Livingston Chanler, a great-granddaughter of the first John Jacob Astor. They had two children, Richard Chanler Aldrich, who is now on his way to Italy, and Mrs. Christopher T. E. Rand, both of New York.

Except for the period from February, 1918, to May, 1919, when he was a captain in the Intelligence Division of the United States Army, he was head of the music department of *The Times* until his retirement.

In 1924, he served as guest critic of the *London Times*, exchanging places with H. C. Colles, critic of the London paper.

Mr. Aldrich was one of five persons named as an advisory committee of the Juilliard Musical Foundation to assist in the administration of the fund left by Augustus D. Juilliard for the advancement of music in the United States. The entire group resigned, however, in December, 1925, saying that their advice had been ignored and that they could not accept public responsibility for policies over which they had no control.

After his retirement from active service as music critic of *The Times* and (Continued on page 32)



W. J. Henderson—A Recent Portrait

Bachrach

British Coronation Celebrated with Music

Old and New Works by English Composers Dominate Abbey Service—An Inspired 'Te Deum' by Vaughan Williams—Brilliant Season at Covent Garden

By BASIL MAINE

LONDON, June 5.

PRIDE of place in this article properly belongs to the music of the Coronation Service. I am in the happy and privileged position of being able to write of its effect, not as transmitted by radio, but in Westminster Abbey itself. The reader will surely understand that I am not stressing this point in any crowing mood, but because, after all, radio can give only a second-hand impression of such an outstanding ceremony as the coronation.

The choice of music was made by Dr. Ernest Bullock, organist of Westminster Abbey and Sir Walford Davies, Master of the King's Musick, in consultation with other musicians. They did their difficult task extremely well. The music included new works and old, and each item was selected as a fitting contribution to the ancient rite. One of the encouraging things to note was that Tudor music was given its rightful place in our national heritage, and this, incidentally, was a tribute to our advancement in musical scholarship.

Of the three liturgical changes in the service itself, namely, the removal of the 'Litany' from its traditional place, the omission of the sermon and the change in form of the 'King's Oath', only the first bore any relation to the music. The 'Litany' which was sung before the Altar and in procession before the arrival of the King and Queen, was sung to Tallis's setting as on former occasions.

In the actual service, the first music to be heard was Parry's anthem, 'I Was Glad'. Then, after the 'Recognition' and the 'Oath', Bairstow's 'Introit' was sung at the beginning of the 'Communion' service. The 'Credo' was to William Byrd's music, and how fitting that these words should have been sung to the music of one of our greatest masters! Of all the music sung during the service, this came nearest to matching the balanced grace and strength of the Abbey's interior. The ceremony of the Coronation followed the 'Credo', beginning with the 'Administration of the Oath' and ending with the 'Homage'. Music was called in to enhance two of these ceremonies including 'The Anointing' and 'The Putting on of the Crown'. The first brought in the traditional singing of Handel's 'Zadok the Priest', and for the second Sir Walford Davies had written a characteristic setting of the 'Comfortare'. (This is an extension of the Archbishop's words after he has placed the crown on the King's head, and was revived for the Coronation of King Edward the Seventh after falling out of use since the end of the seventeenth century.)

A Happy Innovation

During the 'Act of Homage' there was an innovation, and a very happy one. Formerly a large-scale anthem was sung at this point. This time, four short ones, representing various phases of English church music, were sung. They were admirably chosen as regards contrast of style. One of them was Purcell's eight-part 'Hear My Prayer', and although some of us could have wished that this composer had been

Tibbett Makes His London Debut as Scarpia

LONDON, June 5.

THE Coronation season of Grand Opera at the Covent Garden which opened with Verdi's 'Otello', conducted by Sir Thomas Beecham and with Giovanni Martinelli in the title role, has brought us some happy experiences. One of the happiest for me, has been to hear an operatic tenor who is also a true musician. I am thinking of Martinelli, whose phrasing of the tenor music in 'Otello' 'Turandot', and 'Aida' (the last was chosen for Coronation Night), has been a delight. We have also had a very good production of 'Parsifal' under Fritz Reiner, in which Kerstin Thorborg's Kundry was outstanding. As a Wagner singer, and more particularly, as a Wagner actress, Thorborg seems to be in a position from which she might conceivably steal Flagstad's thunder.

Lawrence Tibbett's success in 'Tosca' on May 14 was complete and memorable. His gramophone records had prepared us for a fine voice, but even so, many were taken by surprise.

Another individual success was that

represented by a larger work and so been placed on a pinnacle opposite to Byrd to emphasize his place in the history of English music, we could nonetheless be glad that this example of his music was heard in the Abbey which he served. Another musician of the Abbey, Orlando Gibbons, was to have been represented in this group of anthems, but his work was omitted through pressure of time.

After the coronation of the Queen, the 'Communion' service was resumed. Once again William Byrd was made to stand out by the choice of his five-part 'Sanctus'. This was an adaptation of the English words to his 'Sanctus' in his Latin Mass for five voices. So, with the singing of this and of the 'Credo' from his English service, Byrd's position at one of the turning points of

of Germaine Lubin as Ariane in Dukas's slightly faded, but still evocative score, and in the title-role of Gluck's 'Alceste'. For these two operas the entire company of the Grand Opera and the Opéra Comique of Paris was engaged, and the productions were in the hands of M. Rouché. (The same company and producer were responsible for 'Pelleas et Mélisande', which was added to the repertory on May 25.)

The performances of 'The Ring' have been conducted by Furtwängler and the cast for the first cycle was almost the same as that of the last Bayreuth festival.

Altogether these productions have marked the season as one to be remembered for itself and not merely for the co-incidence of the Coronation year. There have been the usual teacup storms (without which Covent Garden would not be Covent Garden), but at the time of writing these have been incidental. Of this season we shall be able to say: the opera was the thing. B. M.



Carlo Edwards

Lawrence Tibbett as Scarpia

English Church history was illustrated.

For the 'Gloria', the fine music which Sir Charles Stanford wrote for King George the Fifth's Coronation was sung again. Though it be not entirely free from secularity in its style, it is nonetheless an inspired setting. After the 'Blessing' came Vaughan Williams's 'Te Deum', which, though new music, is linked with tradition by means of the themes on which it is based. One could not help remarking the contrast afforded by these two hymns of praise, Stanford's 'Gloria' and Williams's 'Te Deum', a contrast which illustrated the enormous development English music has undergone during the few years that separate the generations of the two composers. Where Stanford makes full use of the harmonic resources, which were the heritage of the late Victorian and Edwardian eras, Vaughan Williams prunes the harmonic tree and returns to a simple, more austere manner, which is immediately apparent in the opening trumpet call and in the interval of the

fourth which marks the opening choral phrase.

Before the service ended, a fanfare was sounded and then a simple arrangement of the National Anthem was "sung and played with full power by all assembled." So was the injunction in the service book worded, and so, in fact, was it carried out.

The part that specially written music must play in a Coronation Service is more easy to define than carry out. Clearly it must balance the solemnity, and joy of the occasion, but in doing that it must strike a mean between excessive personal emotion and rigid, cold officialism. The composer of such music, that is to say, must have submerged his own in the general joy, and without losing individuality, must have expressed that general emotion with simple and direct eloquence. Of the music sung at this Coronation, the 'Te Deum' of Vaughan Williams was proof that specially written music need not be uninspired.

Berlin Tries Long Distance Opera Conducting

By GERALDINE DECOURCY

BERLIN, June 1.

THE State Academy of Music in Berlin has recently been conducting some interesting experiments with long distance opera conducting according to the principles and methods devised by Dr. Erich Fischer of Zürich. Although the results were not wholly satisfactory from a technical standpoint, the procedure undoubtedly presents great possibilities in connection with small traveling opera repertoire companies.

The technical lay-out is somewhat as follows: an opera is performed in a theatre in the usual way. Instead of an orchestra, a number of loud speakers are placed on or near the stage. The orchestra itself can be several miles away from the theatre. Two telephone lines run from the stage to the orchestra. One serves for transmitting the stage performance to the orchestra, each member of which is equipped with an ear phone. The second line runs from the orchestra to the theatre where

it is connected with the loud speakers. A second conductor directs the singers and regulates the strength of the orchestral tone by ordinary technical methods.

The system was first tested in the Civic Theatre in Harburg-Wilhelmsburg, but the present experiments have been much more comprehensive and have had extensive backing from various departments of the Government. The German *Landesbühne*, one of the subsidized traveling companies, gave one act of 'The Barber of Seville' in the hall of the State Academy of Music, accompanied as usual by the orchestra. The orchestra then retired to another room at the far end of the building, but was actually 300 miles away since telephone lines had been run from the main hall of the Academy at Dresden and from there to the orchestra in Berlin. The tone quality was a little rough and synchronization left much to be desired, but it is hoped that further experimentation will eliminate these shortcomings. When perfected, the system will be a great boon to the repertoire companies.



Giovanni Martinelli as Otello

MOZART FESTIVAL PLANNED FOR CONNECTICUT

William Matheus Sullivan Now Bringing to Fruition His Project for Summer Seasons of Mozart Operas on His Ridgefield Estate

IN view of the immense interest in operatic festivals evinced by American visitors to Europe, an interest not invariably justified by the artistic merits of the productions offered, it has more than once seemed strange that something of the kind was not done in the United States. After all, there must be some music lovers left in the country after the exodus to Europe has taken place, also some singers.

But, how to begin, and where? The late Lillian Nordica was deeply interested in creating an American Bayreuth at Stony Point on the Hudson, but the plan came to nothing. A similar scheme was started by Max Rabinoff, and an administration building erected but nothing more happened. One grew discouraged.

Now, however, the problem is being attacked from another angle. William Matheus Sullivan, New York lawyer who has handled legal affairs for most of the great operatic artists here for several decades, is starting a Mozart theatre which, in time, may solve the summer operatic festival problem on this side of the Atlantic.

To Begin in a Small Way

"I am beginning in what might be called a small way," said Mr. Sullivan, "that is, the performances will, at first, be by invitation only. If we succeed in creating the atmosphere we want and if the artistic level is as high as we shall endeavor to make it, then, another year, the performances may be open to the public."

"Already we have started on the theatre and though details of the company, singing personnel, size of orchestra, repertoire and even the dates, are not yet definitely decided, we know where we are going."

"The 'theatre' was once a large car-

riage house on my place at Ridgefield, Conn. It had already been transformed into a large living room and if you saw it now, you would think that it was merely a living room in a large English country house. It will seat at least four hundred. There is a small but perfectly adequate stage, thirty feet wide, at one end.

"There will be 400 comfortable chairs not set in rows but placed informally



William Matheus Sullivan, New York Lawyer, Who Plans Festival

so that spectators may sit where they choose. Dressing rooms are being built at the sides and there will be others added underneath when the occasion calls.

"I want to say that I am having the absolutely invaluable advice and assistance of Geraldine Farrar and if we succeed, much of the credit will be due to her. Miss Farrar's home is the next place but one to mine. As it is hardly necessary to state, she has the true Mozartian tradition transmitted to her by Lilli Lehmann who was her teacher and with whom she appeared in Mo-



A View of the Carriage House Which Is Being Reconstructed into a Theatre on Mr. Sullivan's Ridgefield Estate

zart operas at the Salzburg festivals which were founded by Mme. Lehmann. Not only has Miss Farrar this valuable mine of information, so hard to find anywhere, now, but her years of unquestioned rank as one of the world's greatest operatic artists puts at our disposal all manner of technical information with regard to settings, costume, lighting and so on, that no money could buy anywhere.

"For instance, take the question of the placing of the orchestra. It was suggested to me to have an orchestra pit made in front of the stage which could be raised to the floor level when the theatre was not being used as a theatre. Miss Farrar vetoed the idea at once. 'The orchestra,' she declared, 'should be off at one side as in Mozart's time'. And that is the way it will be. Also, we are positively not going to attempt any large symphonic body, only the few instruments such as Mozart used."

"The matter of repertoire is not yet determined upon, as I said. We want to begin simply and with some of the earlier works, possibly 'Bastien and Bastienne' and 'The Impresario', though the latter is not, chronologically speak-

ing, 'early' Mozart. Whether we shall confine ourselves exclusively to Mozart or not, I do not know. There are enough Mozart works to occupy us for some time, simple ones before we even consider 'Don Giovanni', 'The Magic Flute' and 'The Marriage of Figaro'. I think we shall use English translations."

"With regard to singers, I am gratified by the fact that several of the most prominent artists now before the public but whose names I must not disclose have signified their willingness to take part. I am anxious, however, to give opportunities to young artists and am already hearing singers. I have had more than 4,000 letters about the scheme. Some, of course, are from singers who wish to be heard, quite a number are from conductors who would like to be engaged, but by far the greater number have come from musicians and music-lovers who merely express approval of the idea and send good wishes. I think that looks as though we should be a success. I may engage a prominent guest conductor."

"You see, the thing has already been done in England, at Glyndebourne where John Christie started his festivals for his wife as a private enterprise. The Mozart performances there are now among the most popular of the kind in Europe and have necessitated the erection of a large group of buildings to accommodate the performances, store rooms for scenery and costumes, a restaurant, etc. Ridgefield is much nearer New York than Glyndebourne is to London, only fifty-two miles, so that is another advantage. If the scheme succeeds, I shall build a larger auditorium and equip it with every modern theatrical device. At present, however, simplicity is our watchword. 'You don't have to give Mozart elaborately!' Miss Farrar said to me, recently."

"Carrying out this idea, we shall have simple settings and costumes, but they will be designed so that they form a perfect artistic whole. I do not want prima-donnas to come in with costumes of their own which are altogether out of our color scheme. We aim at being accurate and beautiful and at the same time, simple. It is not impossible, by any means, but it will require a great deal of care and much overseeing!"

"The first performances will be given this summer. That much is decided. I cannot announce dates as yet, but I am giving up all my time to the enterprise, and Time and results will decide the rest!"

J. A. H.

FOURTH ANNUAL OPERA FESTIVAL BEGINS AT GLYNDEBOURNE

Mozart Season Opens with Performance of 'Don Giovanni' —Busch Conducts

LONDON, May 30.—The 1937 Glyndebourne Opera Mozart festival began with 'Don Giovanni' sung in Italian, on May 19. Fritz Busch, who shares artistic direction with Carl Ebert, conducted. The opera house has been changed in many respects, and all for the better, under the guidance of John Christie. Walls of the theatre have been moved back to provide for additional stalls, a gallery has been added, and lighting projectors have been set in the ceiling. The acoustics remain superb.

John Brownlee sang the role of the Don, Salvatore Baccaloni, Leporello; Ina Souez, Donna Anna; Luise Helletsgruber, Donna Elvira; Roy Henderson, Masetto; Marita Farell, Zerlina; Dino Borgioli, Don Ottavio, and Norman Walker, the Commendatore.

'Die Zauberflöte', performed in German, on May 21, was the second offering. Aulikki Rautawaara was heard as Pamina, Thorkild Noval sang Tamino, David Franklin, Sarastro; Mr. Henderson, Papageno; Sinaida Lissitschikina, the Queen of the Night; Irene Eisinger, Papagena. Mr. Walker and



A Glimpse of the Mozart Festival Theatre at Glyndebourne

Mr. Ebert were the speakers in the first and second acts, and Ernest Frank, the Monostatos.

The festival, which is now in its fourth season, will continue until July 3. The remaining works to be given

include 'Le Nozze di Figaro' and 'Cosi Fan Tutte' in Italian, and 'Die Entführung aus dem Serail' in German. Extending over a period of seven weeks, the operas are given in a like number of cycles.



Dear Musical America:

So, Billy Henderson and Dick Aldrich are gone. What a foursome they made with Jim Huneke and "Papa" Krehbiel in days when the world was young—or at least only slightly middle-aged! I am not forgetting Henry T. Finck. But did he ever have a nickname? I can't recall anyone ever calling him Hank or Theophilus. I knew and admired them all, though I can't say that I was universally beloved in the circle where Krehbiel was Jove. They were a tenacious as well as a remarkably able group. With Henderson's unparalleled period of service counted in, the average age of these men when they concluded their careers was 71, and their average length of labors as music critics was 43 years. These figures would remain about the same if the two notable Boston critics commonly associated with them, Philip Hale and Henry T. Parker, were included.

Now that the last of the Old Guard has passed from the critical arena, there are things to ponder that transcend the personal, the sorrowful, the laudatory, the affectionate and the controversial. Let no one suppose that these men were not the objects of sharp and sometimes bitter attack in their time, or, if we are to be honest about it, that the grave has covered every error in the view of some who were stung to the quick by what they wrote. Nor is it to be expected that the younger generation will see eye to eye with the older and prefer the judgments of 1890 or 1900 to those being formulated by quite other men in 1937. Be that as it may, a notable era in criticism has passed away. What of the era which is its successor? How will it compare with that which has gone into history?

Partly as a listener, partly as a participant, I sat in on a discussion pertaining to this subject on the day when Henderson was being laid at rest in a crypt at Cypress Hills, utterly without ostentation or emotional oratory, as became the man. There were just three of us engaged in the talk. One was a leading critic of our day. One was a veteran vocal teacher, who, because of a recent severe illness, is on the side-lines, as he calls it, reflecting upon, rather than actively pursuing the musical interests that had occupied his time through many years. The conversation began with remarks about singing. Henderson, as you know, was something of a specialist on the voice as Krehbiel also had been, if perhaps to less degree.

"Now that Billy is gone", the singing teacher asked, "what is going to be the place of the vocal art in criticism? Are the younger men even curious about singing in the same way that Henderson and others of the old group were? This isn't merely a question of whether they know as much—because they don't. Do they even want to know as much?"

Out of this came a debate as to whether singing, today, is quite such an all-important issue with critics as it was in older times. There were interesting observations about the rise of the orchestra; how the conductor now occupies the place that once was accorded to the tenor or the coloratura soprano. The opinion was ventured that in the days of the so-called Golden Age of opera in New York, a critic could build a reputation on what he wrote about the debuts of such singers as Sembrich, Nordica, Melba, Eames, the deReszkes, Plançon, and their ilk, whereas no critic was likely to acquire fame today in analyzing the vocal merits and demerits of new singers coming on the scene from year to year. Today, it is Toscanini, Stokowski, Koussevitzky and any one arriving to challenge their hegemony who supply the critic with his best material—granting, of course, that the composer has some modest right to be considered along with his interpreters.

In some way, the conversation shifted from the question of critical equipment to standards of singing. The vocal teacher was inclined to dispute the notion that singing and singers had deteriorated since that so-called Golden Age. He inferred that too many old-timers, including the critics, were still listening with the ears of youth, so far as their evaluations of the older artists were concerned, whereas they brought to the singers of today the much more exacting and far less impressionable aural organs of case-hardened veterans. It was the singing teacher's contention that some or many of the artists of halcyon memory were not nearly such good vocalists as they are assumed to have been. In his own boyhood and young manhood, he said, he rebelled against things they did, only to permit himself to be convinced by what he read in the papers that the singing was better than he had thought it was. Later, when he was fully master of his own opinions and had tested them out in his profession, he became convinced that he had been right in his youthful objections. There had been glaring faults in the singing of those artists who subsequently were to be regarded as models for a backsliding new generation.

Our friend, the singing teacher, was not permitted to make his point without contradiction. How could it be shown whether or not the older singers were better vocalists than artists of corresponding voice today? As the teacher had named one celebrated soprano, in particular, as much over-rated in her time, it was suggested that her record of 'Caro nome' be played in conjunction with any recording of that aria today. A similar test for baritones was suggested—pit the 'Eri tu' of Scotti, Campanari, Battistini or some other of their era with any recording of the 'Eri tu' in this age—not, of course, for finish and fidelity in recording, but for fundamental voice production. What would this tend to show?

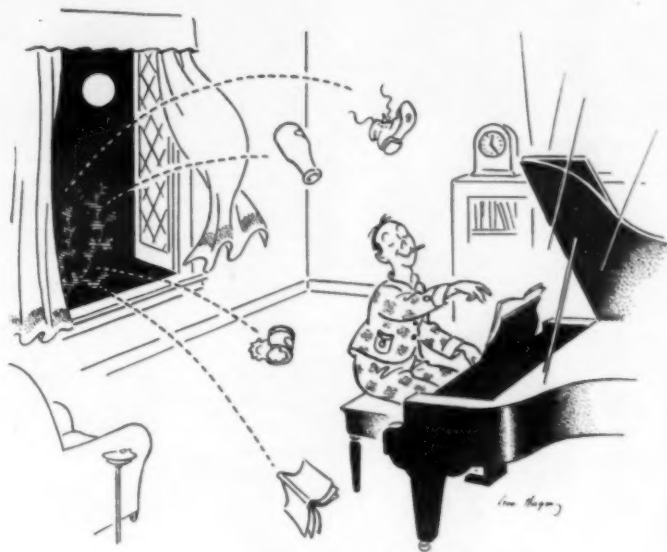
Just so much as touch upon the ends and means of singing, however, and there is no escaping some fundamental disagreement that is almost beyond getting around or over. Some refer-

ence was made to the decline of the "instrumental" perfection of singing—whereby Mozart and Rossini were almost out of the question for our more declamatory singers, and an opera such as Rossini's 'Otello' utterly impossible of production. This touched the singing teacher in a vital spot. He decried what he termed the "instrumental concep-

of musical drama, the singer's problem became a more complicated one. Perfection of the basic instrument was still to be desired (whether the term "instrument" be the right one to use, or not), but a lifetime could scarcely be devoted to that as the sole, or even the dominating goal. The more serious and patient the vocal student in vocal funda-

SCHERZANDO SKETCHES No. 27

By George Hager



"Moonlight Sonata"

tion" of the voice. Therein lay the trouble with the old operas, the old teaching, the old singing. Singing, for him, had its fundamental in speech. Singing was speech amplified, supported, controlled. And it was on this distinction between the voice as something instrumental, and the voice that brought to musical purposes an extension of speech, that he built his contention that singing had gone forward, not back.

There was discussion of the new importance of the word, of singing as an expressive medium for the projection of the text rather than merely an instrumental beauty of sound. What then of the repeated phrases of old Italian, Mozartean and Handelian works in which the words could scarcely have the interest of the curve of phrase? The vocal teacher was apparently not greatly impressed with this issue and was inclined to take the position that if the singers of today could not do this type of thing satisfactorily, let them do something else.

To think of discarding Mozart because vocal art had "progressed" beyond the point where singers need be expected to turn an instrumental type of phrase as well as their less "advanced" forebears did, was something of a red rag to the other side of the discussion. After all, what is the music that is most worth having sung and sung well?

But as is true of many discussions that move in circles, the three participants found themselves finally less in disagreement than at times had seemed the case. Something like the same conclusions were reached for both singing and criticism. The singer, today, is less a specialist than the older singer was, in that he must sing more different types of music. With the increased importance of the word and with the new concepts of the expressive mission of the voice that were partly the result of the ascendancy of the Wagnerian type

mentals, the better his chances; but singing was no longer something exclusively of the type of production that served interpreters of Donizetti and Bellini.

What then of the critics? Theirs, too, was a more complicated sphere than it had been for their elders. There was little opportunity to be a specialist in singing, or any other one line of musical expression today. The critic was much more the general practitioner than the specialist.

So, whether or not today's critics have as many great singers to write about, as Henderson and Krehbiel had in the Golden Age, it may readily be true that they can spend less time in building up their vocal armament. No one will doubt that orchestral standards are higher today than in days when certain estimable gentlemen who need not be named were New York's rival conductors. And if it is true that the younger critics now put up with singing that would not have passed muster in Golden Age, I think we were agreed that they might have rebelled at the orchestral playing that their elders accepted as the routine of their day.

There were, of course, very good orchestral performances in the old days, as there are very good singers now. But there has been a change of emphasis, either resulting from, or contributing to, a different norm of average.

Where, then, did the three of us stand? I trust that the singing teacher was left with at least a faint glimmer of hope for the future of criticism and the critic with something of the kind for the future of singing. As for me, my business is not to settle disputes but provoke them, confesses your

Mephisto

Toscanini and Richard Strauss Revisit Vienna

Noted Italian Consults Opera Officials on Staging of 'Magic Flute' at Salzburg and Conducts Philharmonic in Unexpected Concert

By DR. PAUL STEFAN

VIENNA, May 26.

QUITE unexpectedly last month musical Vienna was surprised by the news that Toscanini was coming to the Austrian capital in order to satisfy himself about the state of the work being done in preparation for the Salzburg 'Zauberflöte' ('Magic Flute'). And this actually came to pass. Saturday, April 17, he moved into his apartment in a Viennese hotel in the Ringstrasse all alone, even without his wife this time, who does not like to let him travel abroad unaccompanied. And on the same day he began consultations with the general manager of the opera, Dr. Kerber, and with the young stage-manager Dr. Herbert Graf, to whom Toscanini has entrusted the staging of the opera in Salzburg. For the following day, that is, Sunday, April 18, the State Opera had scheduled its 'Magic Flute', and the maestro had made known his intention of listening to the performance. One can imagine that this information caused a flurry of excitement in the State Opera.

A Festive Performance

The result was that the performance Sunday evening was not at all routine, but rather festive. The conductor, Krips, had rehearsed well, and the cast was the best that was to be had at the time: Jarmila Novotna as the Pamina, Helge Roswaenge, the Tamino. And afterwards it was decided to let these two artists sing the same roles in Salzburg. Several other castings could also be settled this early in advance. Perhaps most interesting for the friends of Salzburg throughout the world is the fact that Toscanini is going to have the "three boys" of the 'Magic Flute' actually sung by boys, namely, by specially chosen soloists of the very well known *Wiener Sängerknaben* (Viennese Boys' Choir), young artists who are being instructed at the State Academy for Sacred Music by Professor Ferdinand Grossmann, the leader of the chorus of the State Opera. Professor Grossmann had made this proposal and had likewise immediately had it put to a practical test by his pupils. The maestro was well satisfied with the auditions and accepted Grossmann's suggestion.

At the Salzburg Festival boys have sung in the terzetto once before, with Schalk conducting. As far as one can recall, everything at that time was not as one might have wished. The sound of the boys' voices introduces a peculiar nuance in the ensemble, with which we do not know whether Mozart would have agreed. How was it at the premiere, which was conducted by Mozart himself? The "three boys" do not appear on the frequently reproduced program of the performance—but we know that at least two of the three were women's voices, and we even know the names of the singers. On the other hand, it is true that the vocal parts of the "three boys" contrast too little with those of the "three ladies", if women are cast in all six roles. It seems that this was the deciding factor with the maestro.



The State Opera House in Vienna

It was a joyous surprise for Vienna when the papers were able to report the very morning after this performance of the 'Magic Flute', that Toscanini was prolonging his stay in Vienna a full week in order to conduct a Philharmonic concert which had been hastily arranged.

The concert on the Sunday after the 'Magic Flute', with a public dress-rehearsal the day before, naturally spelled a special festival for Viennese music. Perhaps the program, which the maestro finally selected—another had been announced at first—was not very "original"; it contained symphonies by Beethoven and Haydn, an overture by Rossini ('Italian in Algiers'), and Richard Strauss's 'Death and Transfiguration'. But the Beethoven symphony was the 'Pastoral', a dream of tenderness, reverie and cheerfulness when performed thus with such inconceivable musical success, and the Haydn work, the Fourth of the London symphonies, and likewise the Ninety-Eighth of those printed (the B Flat Major), had not been played in Vienna for decades, so that it reached the ears of most of the audience as something new.

The Subtlety of Toscanini

Again and again Toscanini overpowers the listener with the subtlety of his interpretation of the score, which finds not only everything that is present in the way of signs, but even that which was hidden behind these signs in the way of intentions and thoughts of the composer. His second artistic medium which is his alone—or rather the second of those which immediately come to our attention—is the tremendous brio which he unfolds, the consistency in tempo, which alone suffices to guarantee the most unheard of climaxes, and his passionate absorption in the melos, in the rhythmic of the work. Such intensity bewitches the work of art without encroaching upon its essential nature—and bewitches the listener. With difficulty does he find his way back into the every day of even the field of music.

The maestro goes to Salzburg the middle of July and to Paris in the fall, where he will conduct performances of 'Pelléas and Mélisande'. There will presumably be a little time then for Vienna. Afterwards he wants to go to Palestine and at the beginning of the new calendar year to New York.

Contrary to many prophecies Richard

Strauss came to Vienna on May 20, in spite of everything, and conducted a so-called monster-concert by the combined Philharmonic and Symphonic orchestras. His position in Vienna is to a certain extent ambiguous. He was the director of the Vienna State Opera, a celebrated figure and one bound to Vienna as to Austria in general by special emotional ties. Then came the well known dissension with the German of today, in connection with which Richard Strauss avoided undertaking the role of mediator even in his own interests: at a critical moment in 1934 he cancelled his participation in the Salzburg Festival, something which the Austrian Chancellor can not forgive him, even to this day. As often as there is talk of a new guest appearance of Strauss as conductor at the State Opera, something intervenes.

The concert, however, found a large and enthusiastic audience. The master's own 'Alpine' Symphony and Beethoven's Fifth were performed. Probably only the 'Alpine' Symphony benefited, from an artistic point of view, by this huge assemblage of instruments. The concert was brought to a close with the 'Festival Prelude' which Strauss composed in 1913 for the dedication of the Viennese *Konzerthaus* (Concert Hall), which had just been erected at that time. Today the *Konzerthaus* Society has made him an honorary member.

A celebration of the Philharmonic was the concert at which Bruno Walter gave a magnificent performance of Brahms's Fourth Symphony. Besides this he conducted Kurt Weill's Symphony, which won recognition for its deep musicianship, and Richard Strauss's 'Don Juan'.

'Oberon' Revival a Great Success

At the State Opera Bruno Walter conducted several fine evenings, once, too, the 'Meistersinger', a work which strangely enough he had never conducted in the thirty-six years since he was first called to Vienna. A magnificent outcome, commensurate with the preparation, was the revival of 'Oberon'. Like Mahler, Walter is particularly fond of the works of Weber, and no unpopularity can deter him from taking up 'Euryanthe' and 'Oberon' again and again, as the Salzburg Festivals have demonstrated. The Viennese revival also required a new stage setting since the work had not been given at the State Opera for forty-six years. Thus the

German Composer Leads Combined Orchestras in a "Monster Concert"—'Oberon' Is Revived at State Opera Under Bruno Walter

scene painter Kautsky, the head stage-manager Wallerstein, the ballet-mistress Margarethe Wallmann, worked harmoniously together. With the best of success: the staging and the choreography were especially successful. The orchestra, too, played as magnificently as usual under Walter and of the soloists Helge Roswaenge as Hüon and Hilde Konetzni as Fatime, in particular, gave especially fine performances. Unfortunately circumstances connected with the putting on of opera in Vienna are such that the performance down to the present time, could only be given once in fourteen days: Bruno Walter had to go to Florence immediately afterwards to the Maggio Musicale and Roswaenge, too, will not meet with the conductor again in Vienna until the beginning of June.

Immediately thereafter the State Opera will give the long postponed premiere of Respighi's 'Fiamma'.

State Opera Stages a Novelty

The Opera also presented a novelty, 'Die fremde Frau' ('The Strange Lady') by Marco Frank, a Viennese musician, who had been heard once before at the State Opera. Frank's book is Bisson's 'Femme X' ('Madame X'), a very successful boulevard-piece in its day, in which Sarah Bernhardt appeared. There is thus much opportunity for histrionic accomplishments in the opera, and in an unusually exciting courtroom scene the music has to put up with a big pause in general. Frank is an accomplished and skilled musician, who understands his profession and knows how to achieve big effects. The State Opera's presentation was worth seeing, as well as hearing; the center of attraction was Ella Flesch.

There remain the Viennese opera houses to be reported upon. The Volkoper brought its season to a close with a performance of 'Mignon', at which it was brought to our attention that this opera, so popular at one time, had not been given here for twelve years, so that younger critics had not heard the work at all.

In the Little "Theatre for 49" Rimsky-Korsakoff's opera 'Kaschtschej', which both opera houses here had ignored completely until now, was given; with piano instead of orchestra, to be sure, and with large cuts, but, nevertheless, given.

Daisy Kurz-Halban, the daughter of Selma Kurz, made a guest appearance at the State Opera, once again with great success; she is to be engaged for the season after next.

Webster Aitken Engaged to Play All the Schubert Piano Sonatas

Webster Aitken, pianist, has been engaged to play all the pianoforte sonatas of Schubert in four recitals next January and February at the auditorium of the New School for Social Research. Mr. Aitken recently returned from an appearance with the Los Angeles Philharmonic under Otto Klemperer. He will sail for Europe at the end of this month, not returning until he has fulfilled Autumn dates in the British Isles.

Americans Are Acclaimed In Austrian Capital

**Giannini's 'Requiem' in Premiere
—Karl Krueger Conducts the
Philharmonic — Hart House
Quartet Is Well Received—
Hans Heniot Returns**

By DR. PAUL STEFAN

VIENNA, June 5.

WITH great suspense the premiere of Vittorio Giannini's 'Requiem' was awaited in Vienna. The venerable Gesellschaft der Musikfreunde (Society of the Friends of Music), which is celebrating this year the 125th anniversary of its founding, and the Vienna radio arranged this performance, which accordingly was also broadcast. The performers were the glee club of the Society of the Friends of Music, an excellent chorus; a picked boys' choir of the Wiener Sängerknaben (Viennese Boys' Choir), which proved especially fine; the Viennese Symphony, and as soloists: Dusolina Giannini, the composer's sister, Enid Szanthe, the Italian tenor Aurelio Marcato, and the bass Herbert Alsen of the Vienna State Opera. The conductor was Oswald Kabasta, who regularly conducts the joint concerts of the Society and the radio. All of them, as also the organist Franz Schütz, did wonders at this performance.

Requiem Is Rich in Counterpoint

Giannini's Requiem naturally adheres exactly to the words of the liturgic text, which it divides into three parts: Requiem and Dies irae, Offertorium and Sanctus, Agnus and Libera. From the very beginning with the peculiar theme of the trumpets the character of the work is established. Giannini is master of a very distinctive invention and treatment of themes, which, with all its chromatic richness, gives heed, nevertheless, to a strictly tonal basis. Work with the counterpoint is very rich, the composer likes to write in the style of fugues, and does it well. The structure of the work is strikingly oriented in the voices, which have, to be sure, very difficult, but never impossible tasks to perform, and to which time and again passages of genuine song are allotted. Splendid and very diversified is the choral movement, characteristic the instrumentation, which in spite of the large orchestra never aims at covering up the soloists or even the chorus.

The work lasts two and one-half hours, keeps up the interest, however, during the whole time, since it contrasts with particular skill in composition the separate movements with one another. Individual reminders of Wagner and Verdi are, to be sure, not to be mistaken, the latter's 'Requiem' obviously having served Giannini as a model; in the apotheosis of the Requiem the composer seems also to recall the close of the Eighth Symphony of Mahler. Yet all that cannot impair the distinctive physiognomy and the strong impression of the whole.

Many Beautiful Passages

Particularly beautiful passages are the 'Recordare' sung by the alto, the very tenderly instrumental Offertorium, and above all the boys' chorus, which sings in antistrophe to the rest of the chorus in the Benedictus. With the Agnus Dei and its dramatic outbursts of the solo soprano, in which Dusolina Giannini could unstintingly give proof



Karl Krueger Conducting a Rehearsal of the Vienna Philharmonic



Vittorio Giannini, Whose 'Requiem' was Acclaimed in Vienna



Fausto Magnani, Who Conducted the Enlarged Vienna Symphony

of her operatic skill, the music soars to unusual heights. Unusually effective, too, is the contrast between the humble petition of the 'Lux aeterna' and the powerful certainty of its granting, with which the work dies away in triumph.

It was a triumph, too, for Vittorio Giannini as artist, who received the tumultuous applause of a large audience, and surely also that of the many radio listeners. The critics' attitude toward the work has been one of respectful approbation.

Krueger and Magnani Appear

There's much of interest to report also concerning the visits of well known American artists, or of artists especially well known in America. Karl Krueger of Kansas City conducted the Philharmonic, with which he had arranged a concert for the day on which Toscanini conducted; Krueger withdrew for that day and led the orchestra a week later. He enjoyed an exceptional success which mounted from one number of the program to the next. His program comprised Mendelssohn's 'Italian Symphony', Ravel's Second 'Daphnis and Chloe' Suite; Tchaikovsky's 'Romeo and Juliet' Overture; Sibelius's 'Swan of Tuonela'; and Stravinsky's 'Oiseau de feu'. The audience gave Krueger positive ovations. The congenial artist,

whose unbroken association with Vienna is highly thought of here, will stay in our city until the end of June.

He has been re-engaged for next season, and also was immediately engaged to conduct in Budapest.

A great success was registered likewise by the conductor Fausto Magnani, who led the augmented Symphony in a concert of his own and therewith introduced himself for the first time to a Viennese audience. Magnani is an assured wielder of the baton, a man who commands his scores by heart, but also carries them in his heart, and is able to convey this homogeneity of the work and its interpreter to his audience. He is most truly the conductor of a younger generation which has had its great models and is now endeavoring to emulate them in its own way. What mattered most was not so much that Magnani immediately won his listeners; his great achievement was to maintain this contact and to intensify it. He succeeded.

The program of the concert read: Haydn, Symphony in D (from the London symphonies); Debussy, 'La Mer'; Tchaikovsky, 'Symphonie Pathétique'; and Respighi, 'Pini di Roma'. As one can see, a program of diversity and strong contrasts, which, to be sure, had to contend with the situation that most

**Fausto Magnani, in First Vienna
Appearance, Leads Augmented
Symphony — Bodanzky's
Sister, Pianist, Plays Rarely
Heard Works**

of the works on it had been played frequently this season. But the promoters should have called this fact to Magnani's attention. In itself the choice showed good taste and it indicated very clearly the range of a great talent.

Magnani was at once re-engaged for next October. In the Autumn he is to conduct also in Budapest, Riga and Warsaw.

In addition, Hans L. Heniot appeared again with the concert orchestra; Richard Rawle-Wadleigh, the singer, proved to be a talented soloist. Kreisler gave his recital which had been postponed in January, thrilled his audience, and interested particularly with his arrangements of Schumann's 'Phantasie' and Paganini's Concerto. He was accompanied by the Philharmonic Orchestra; Paul Breisach was the excellent conductor of the evening.

Hart House Quartet Wins Favor

We heard Rachmaninoff and Brailowsky, whose triumphs need no further comment. A newcomer for us, however, was the Hart House Quartet, which performed two evenings in Vienna in the course of a European tour. The artists, whose discipline, technique and musicianship met with especial favor, played Mozart, Beethoven (Op. 132) and the second Rasumovsky Quartet), Schumann, and 'Moods' by H. Waldo Warner, English composer, a work new to Vienna.

A big success, too, was won by Ida Reik-Badanzky, sister of Artur Bodanzky, a quite exceptional pianist—one would like to characterize her as one playing in a trance. She had paired for the playing of sonatas with the excellent violinist, Adolf Rebner, who was Paul Hindemith's teacher in Frankfurt, and on two evenings these two gave magnificent performances of classical and modern works, among them, in particular, the sonatas of Janacek, Pfitzner and Pizzetti, which are seldom heard here.

Among lesser known compositions we heard for one entire evening songs of Theodor Streicher, an Austrian composer now more than sixty years of age, who received a State Prize a short time ago. The songs are characterized by great diversity, a most delicate sensitivity for the poetic compositions, and are relatively easy to sing, without ever becoming insipid. They are herewith recommended to singers in all countries.

Honolulu Symphony Gives Final Concert

HONOLULU, May 30.—The Honolulu Symphony, Fritz Hart, conductor, gave its final concert of the season at the Princess Theatre when Peggy Center Anderson was soloist. Miss Anderson sang an aria from Mozart's 'Il re Pastore'. Charlotte Boerner, lyric soprano, gave a recital on May 18 at McKinley Auditorium. Verne Waldo Thompson was the accompanist. Clara Rabinovitch, Roumanian pianist, was presented in recital on May 4 by the Artists Service Bureau in Dillingham Hall.

V. W. T.

CLEVELAND MUSEUM IN NOVEL PROGRAM

Anticipates Berea Bach Festival with Films, Exhibits and Musical Offerings

CLEVELAND, June 10.—On May 16 the Museum of Art gave a program to prepare music lovers for the coming Bach Festival at Berea, which is to be given on June 11 and 12, under Albert Riemenschneider. A film, made by Dr. Harold Gleason, of scenes connected with the life of Bach, an exhibition of a few first editions from Mr. Riemenschneider's priceless collection of Bach manuscripts, a group of chorales played by the brass choir under Cecil Munk, a feature of the festival, and a group of tenor solos by Joseph Koutsky with

Arthur Quimby at the harpsichord, were features of interest.

The Western Reserve University Choir gave its annual spring concert on May 23 under Maurice Goldman. Items of interest were 'Frau Musica' of Hindemith and 'The Aged' of Kodaly. A string quartet assisted in the 'Elegie' of Beethoven, and the orchestra in selections by Brahms, Bach, and Haydn.

The annual contemporary music program at the Institute of Music featured 'Two Sketches' for string quartet by Carlton Cooley, principal viola of the Cleveland Orchestra, who leaves this month to take up his new duties at NBC. Mr. Cooley was assisted in the performance of his works by Josef Fuchs, Margaret Wright Randall, and Edward Buck. Loeffler's 'Song' was given by Nevada van der Veer, contralto, with Mr. Cooley, viola, and Lawrence Stevens, piano, assisting. Quincy Porter's 'Sonata' for piano and violin was given by Mr. Stevens and Homer Schmitt.

The Singers Club gave its 156th concert recently at Severance Hall under Boris Goldovsky. Of interest was the composition 'The Owl' by Homer Barnes Hatch, only surviving charter member of the club. He is 79 years old. José Echaniz, pianist, was guest artist.

STEWART MATTER

PITTSBURGH SOCIETY HONORS TWO COMPOSERS

Lazare Saminsky and Harvey Gaul Given Testimonial Concert by Choral Society

PITTSBURGH, June 10.—An outstanding affair of the late music season was the testimonial concert given by the Choral Society of the Young Men and Women's Hebrew Association in honor of Lazare Saminsky and Harvey B. Gaul. The assisting soloist was Harry Azinsky of the Pittsburgh Orchestra, who played Saminsky's 'Hebrew' Rhapsodie for violin. Mr. Saminsky gave a short talk on Hebrew Music.

The Pittsburgh Orchestra has now instituted its campaign to raise \$300,000 as maintenance fund for the next two years with the hope of placing the orchestra upon a seasonal basis of twenty weeks. Should the drive succeed, Klemperer, Goossens, Chavez and Damrosch will conduct.

Lenore Elkus, soprano, gave a recital in the Playhouse for the benefit of a movement to provide books for needy children. Songs of Mozart, Bach, Wolf, Schumann and Schubert, a group of French and English songs were well sung.

The Mary Cardwell-Dawson Negro Singers gave their spring recital in Carnegie Music Hall. Henry Harris gave his annual recital in the College Club. The Catholic Art Singers under Josephine McGrail sang Verdi's 'Requiem' in Carnegie Music Hall. The Tuesday Musical Club recently named Mrs. Wm. F. Knox, president.

J. F. L.

Dr. Felix Guenther Lectures at City College on "Schubert and Goethe"

By invitation of the German Department, Prof. Edwin Roedder, dean, of the College of the City of New York, Dr. Felix Guenther, formerly for many years a professor in the People's University of Berlin, and who has done extensive research in the field of the German Lied, lectured at the College

recently on "Schubert and Goethe". He recounted the great influence of Goethe's art upon Schubert's development, and called it tragic that Goethe could not or would not understand Schubert's significance. Mme. Margit Bekker-Reinhard, widow of Paul Bekker, sang several of Schubert's songs.

Juilliard to Publish Works by American Composers

Music by Philip James and David Diamond Chosen in Competition

Orchestral compositions by Philip James and David Diamond have been chosen for publication by the Juilliard



Philip James



David Diamond

School of Music as a result of the annual competition, held by the school, for composers. The works are a Suite for orchestra by Mr. James, and 'Psalm' for orchestra by Mr. Diamond, which was given its first performance last December by the Rochester Philharmonic under Dr. Howard Hanson.

Mr. James was born in New York, graduated from the College of the City of New York and studied composition with Norris and Schenk. He is professor of music at New York University. His works include orchestral compositions, chamber and choral music.

Mr. Diamond, who was born in Rochester, is twenty-two, studied at the Cleveland Institute and at the Eastman School of Music. His teachers have included Bernard Rogers and Rogers Sessions. He has written a ballet, concerto for violin and orchestra, a ballade and sinfonietta.

Isidor Achron Returns from Three-Month European Tour

Isidor Achron, pianist, recently returned to this country after a successful tour of three months through France, England, and Italy. One of his appearances was with the Queens Hall Symphony, under Sir Henry Wood's baton. Mr. Achron plans to return to Europe for March, April, and May of next year to fulfill several engagements and re-engagements. Before leaving he will give a New York recital, presenting for the first time here 'Variations Symphoniques' and a Sonata, both the work of his brother, Joseph Achron.

Harpsichord Recital by Lewis Richards

EAST LANSING, MICH., June 10.—Prof. Lewis Richards, harpsichordist and director of the Michigan State College Department of Music, was heard recently in a public recital on the Collegium Musicum series of his department. Dr. Leonard Ellinwood, of the theory division, talked on the development of the harpsichord and told of its differences from the piano. Mr. Richards played compositions by Bull, Byrd, Farnaby, Couperin, Martini, Ayr (I)ton, Handel, Bach, and Mozart. He provided his own verbal program notes. An audience large in numbers and in enthusiasm attended.

MILWAUKEE CONCERT GROUP OPENS DRIVE

Civic Association Plans New Series of Five Concerts—Choral Programs Heard

MILWAUKEE, June 10.—The Civic Concert Association of Milwaukee opened its membership drive on May 24 with a dinner at which D. L. Cornet, assistant general manager of the Civic Concert Service, Inc., was the speaker of the evening.

The program has been announced for the series of five concerts: Fritz Kreisler, violinist; Marian Anderson, the contralto; Pierre Luboshutz and Genia Nemenoff, duo-pianists; Lauritz Melchior, tenor; and Shan Kar and his Hindu Ballet.

The Symphonic Male Chorus gave its Spring concert at the Pabst Theatre recently, Alfred Hiles Bergen conducting. The Lyric Male Chorus gave a gala concert, Herman F. Smith conducting, with Arthur H. Arneke, accompanist, and James Melton, tenor, as soloist. The chorus was heard in numbers by Scarlatti, Gaines, Rachmaninoff, and Del Riego.

The eighth biennial music festival of the public schools was held on three evenings before an audience of over 5000. Participating in the festival were 2340 school children. The chorus was led by Mr. Smith, the orchestra by Anna Johanssen, and the band by Joseph E. Skornicka.

The Milwaukee A Cappella Choristers, Ella M. Sargent, conductor, presented their annual Spring concert on May 21. The soloists were Marian Gallogly, harp; Lonna Parker, 'cello.

To the Arion Musical Club Milwaukee owes the pleasure of hearing the Philadelphia Orchestra, Eugene Ormandy conducting. The Club ended its series of five concerts with Verdi's 'Requiem'. The chorus of 200 well-balanced voices was led by Hermann A. Nott and the soloists were Helen Protheroe, soprano; Margaret Gent, mezzo-soprano; Earle Tanner, tenor, and Raymond Koch, bass.

ANNA R. ROBINSON

N. J. BACH SOCIETY HEARD

Fourth Annual Performance of Mass in B Minor Attracts Capacity House

NEWARK, N. J., June 10.—Bach's Mass in B Minor had its fourth annual performance by the Bach Society of New Jersey on Monday evening, May 24, Rodney Saylor conducting. The Mosque Theatre was filled to capacity. The large chorus sang with the ease and familiarity bred by long study of the score, and excellent support was given by the orchestra drawn from local and New York sources.

The soloists, some of whom have appeared in previous performances here, were Louise Lerch, soprano; Joan Peebles, contralto; Floyd Townsley, tenor, and Gean Greenwell, bass. The smooth tonal quality and clear cut phrasing of Miss Peebles's voice were outstanding.

The instrumental interludes were played by August Geisler, violin; Chester Barclay, flute; Bruno Labate, oboe; William Vacchiano, trumpet, with Arthur Peterson at the piano and J. Clifford Welsh at the organ. At intermission Arthur F. Egner, treasurer of the Bach Society, addressed the audience.

P. G.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.
Division Columbia Pictures Corporation
of Columbia Broadcasting System

New Issue of Köchel Catalogue Interests Mozartians

Third Edition of Monumental Work Edited by Dr. Alfred Einstein—Curious History of Mozart's Manuscripts

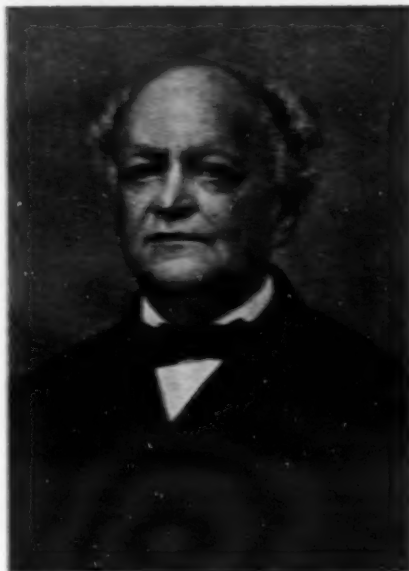
NOT everybody realizes, when a work by Mozart is listed on a program with "K 472" (or some other numeral) after it, just what is the significance of the notation. It refers, be it said, to the number assigned to the Mozart composition in the catalogue compiled by Ludwig Köchel and first published by him in 1862. The third edition of this monumental work, edited by Dr. Alfred Einstein, has just been published in Leipzig by Breitkopf & Härtel. (New York: Associated Music Publishers, American Representatives.)

Mozart's manuscripts have had a curious time of it. When his opera 'La Finta Semplice' was scheduled for production in Vienna in 1768, rumors were spread abroad that a lad of twelve could not possibly have written the work and that his father, Leopold, must have assisted him. Consequently, Leopold made out a list of works the younger Mozart had composed between the ages of eight and twelve. Several pages of this list in the handwriting of Marianne, Mozart's sister, are now in possession of Breitkopf & Härtel, having been sent to them by Marianne in 1798, seven years after the composer's death. Mozart himself, in 1784, made a thematic catalogue which he continued almost to the time of his death.

First Edition of Works

In 1798 Härtel decided to bring out a complete edition of Mozart's works and entered into negotiations with Constanze, the composer's widow. Apparently he received manuscripts from her, but when the edition was about to be printed Constanze demanded the return of the manuscripts for the reason that she had disposed of her rights to André, the publisher in Offenbach.

Dr. Einstein gives a highly interesting history of the subsequent peregrinations of the manuscripts. The elder André has further significance in the world of music from the fact that he was the first to apply the use of lithog-



Ludwig Köchel, Compiler of the Famous Mozart Catalogue

raphy to music printing. At his death, the Mozart manuscripts were divided into seven parcels and lots were cast for them by his six sons and his son-in-law. The subsequent history of the manuscripts is told in Dr. Einstein's forty-seven-page introduction which reads like a biography! The music sheets become personified! The 'Don Giovanni' score, for instance, which fell to the lot of Streicher, the son-in-law, was sold to Pauline Viardot-Garcia for the equivalent of \$900! At her death in 1910, it became the property of the library of the Paris Conservatoire. Some of the manuscripts are in our own Congressional Library. The portion which fell to the youngest son of André, subsequently went to the Berlin Royal Library.

Manuscripts at Auction

The youngest of André's sons arranged an exhibition of Mozart manuscripts at the time of the centenary of the composer's birth in 1856, and also offered them for sale. They brought at the time only about \$9,000. Several of them remain unsold in possession of

Liepmannsohn of Berlin. André's catalogue, which was never published, was lent to Köchel for his original edition. It subsequently found its way into the possession of one Carl Zoeller of London, a bandmaster in the British Army, and in 1884 was sold to the British Museum.

Köchel's original catalogue, as has been said, was published in 1862, by Breitkopf & Härtel. The second edition came out in 1905. The present edition is a work not only of immense significance in view of the renewed interest in older music, but is of tremendous interest as well. Included are three introductions, that to Köchel's original edition, that to the 1905 edition written by Paul Graf von Waldersee, and that of Dr. Einstein.

List in Six Sections

The actual list is divided into six sections, not the least interesting of which are those devoted to the dubious and definitely spurious works. Such a prolific composer as Mozart was fated to have many compositions attributed to him and they apparently sprang up like weeds everywhere as soon as he was dead. The list of these alone, containing chamber music, masses, songs, sonatas, etc., would do credit, numerically, to any composer! It is interesting to find among the spurious works two that have been among the most popular, the so-called 'Twelfth Mass' and the lullaby, 'Schlafen, Mein Prinzchen, Schlaf ein'. Perhaps, too, further investigation might reveal embalmed somewhere in this section the tune of 'Drink to Me Only With Thine Eyes'.

For the general reader, the use of the C-clef in many of the themes quoted, is a drawback though this will not disturb the cultivated musician. The individual notations for each composition enumerated are simply stupendous and one stands aghast at the amount of labor that must have gone into the making of them!

As a volume, the catalogue is a delight to the book-lover. In octavo format, it is printed clearly on fine paper and tastefully bound in a limp grey linen cover. A copy should be in every library in the country and certainly any

Mozart devotee thumbing through it will be amazed at how little he really knows, by and large, of the endless gold mine of Mozart compositions!

J. A. H.

NEW SYMPHONIC SEASON PLANNED FOR RAVINIA

Memorial Operatic Concert to Precede Actual Opening of Six-Week Series

CHICAGO, June 10.—The Ravinia Festival season will begin on the evening of July 1 with a gala operatic concert, preceding the actual opening of the six-weeks' symphonic season on July 2, when Sir Ernest MacMillan, conductor of the Toronto Symphony, will appear. He will also lead the Chicago Symphony in the three remaining concerts of the first week when José Iturbi, pianist, will offer four concertos during the week.

The opera concert on July 1, held in memory of Louis Eckstein, benefactor of the Ravinia festival, will have as guest artists Lucrezia Bori, former soprano of the Metropolitan Opera; Gennaro Papi, conductor, Mario Chamlee, tenor, and Leon Rothier, bass.

First Naumburg Memorial Concert Given in Central Park

The first of three Naumburg Memorial Concerts by the Naumburg Orchestra, Leon Barzin, conductor, was given on the Mall in Central Park on the evening of Decoration Day. The two successive concerts will be given on July Fourth and Labor Day. The soloist was Arnold Eidus, boy violinist who played three movements of Lalo's 'Symphonie Espagnole' and Sarasate's 'Gypsy Airs' in both of which he had a rousing reception. Mr. Barzin led the orchestra in Beethoven's 'Egmont' Overture, excerpts from 'Die Meistersinger' and works by Charpentier, Herbert, Sibelius and Strauss, and the concert closed with general singing of 'America'. The concerts are contributed by Walter W. and George W. Naumburg in memory of their father, the late Elkan Naumburg who donated the bandstand on the Mall.

S.

RAVINIA FESTIVAL

July 1-August 8, 1937

NOTED GUEST CONDUCTORS CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, Conductor

HANS LANGE, Associate Conductor

FIRST WEEK—July 2, 3, 4, 5

SIR ERNEST MacMILLAN,
Toronto Symphony Orchestra
JOSE ITURBI, Piano Soloist

SECOND WEEK—July 8, 9, 10, 11

ERNEST ANSERMET, Orchestra of French
Switzerland

THIRD WEEK—July 15, 16, 17, 18

HANS KINDLER, National Symphony Orchestra
MISCHA MISCHAKOFF, Violin Soloist, July 17

RAVINIA PARK

The Wooded Home of Summer Symphony

FOURTH WEEK—July 22, 23, 24, 25

HANS LANGE, Associate Conductor
Chicago Symphony Orchestra

FIFTH WEEK—July 29, 30, 31, Aug. 1

VLADIMIR GOLDSCHMANN
St. Louis Symphony

SIXTH WEEK—August 5, 6, 7, 8

FRITZ REINER, Cincinnati Symphony (1921-1931)

GALA OPERATIC CONCERT

OPENING NIGHT—JULY 1st

GENNARO PAPI, Conductor
MARIO CHAMLEE, Tenor

LUCREZIA BORI, Soprano
LEON ROTHIER, Bass

Westchester Festival Chorus Sings Novelties



Rachel Morton



William Hain



Reinald Werrenrath



Rita Harmon



Townsend



Pierpont



Eugene Ormandy (Left), Who Led the Philadelphia Orchestra on the Second Evening of the Festival; Mrs. Valentine Everit Macy, President of the Festival, and Hugh Ross, Who Led the Chorus and Orchestra on the First and Final Evenings

(Continued from page 3)



Eugene Loewenthal

two. An exciting performance of the 'Fire Bird' Suite of Stravinsky brought the evening to a successful close. Mr. Ormandy and his men were at their best in this iridescent score. One question is if their playing of it could be surpassed.

The audience was properly grateful, and welcomed the Bach Air as an encore.

Once more the Westchester Festival Chorus and the Philadelphia Orchestra joined forces under Hugh Ross on May 22 in the third and final concert of the festival. Cyril Scott's 'Festival' Overture was heard for the first time in America; Kodaly's 'Psalmus Hungari-

cus' and Constant Lambert's 'The Rio Grande' were also off the beaten concert track.

Kodaly 'Psalm' Impresses

To at least one hearer the Scott 'Festival' Overture brought no joy. It seemed uninspired thematically and confusedly written, despite the use of organ and chorus to add volume to the climaxes. The Kodaly 'Psalm', on the other hand, is a powerful and tragic outburst of feeling. It is neither Hebrew nor Hungarian in the narrow sense, yet the music is deeply rooted in folk tradition. Particularly in the first section, with the descending figure in the horns and the dramatic dissonance of the choral background, this work rises to heights. William Hain sang the solo part fervently and the chorus was admirable in expression and restraint.

Griffes's 'Pleasure-Dome of Kubla Khan' is more a promise of what might have been than a perfect achievement.

It was heard to best advantage with the opulent tone of the orchestra. In the Finale of 'The Yeoman of the Guard,' which followed in rather abrupt contrast, Mathilde Jaekle, Nell Kinard, Mrs. Lora Brewster, Donald Rogers, Edward Lay and Elliot Fowler were soloists.

Constant Lambert's 'Rio Grande' shows the baneful influence of jazz. Its pseudo-Spanish coloring, its episodic structure and startling descents into triviality make it thoroughly annoying. Rita Harmon, winner of the festival piano auditions, negotiated the difficult solo part successfully and Margaret Sterrett, contralto soloist, was skillful. Mr. Ross and the chorus and orchestra

did their best.

Three Stephen Foster Songs arranged by Clokey for chorus focussed attention once again on American music. Handel's chorus, 'We Never Will Bow Down', from 'Judas Macabeus', completed the concert. A large audience had braved stormy weather to hear the performance and it recalled conductor, soloists, and performers repeatedly throughout the evening.

Reinald Werrenrath, baritone; Rachel Morton, soprano, and Eugene Loewenthal, bass, were soloists at the Wagner concert given on May 20, the first night of the festival. Mrs. Valentine Everit Macy of Chilmark, Ossining, was president of the festival. ROBERT SABIN

SIX WORKS TO BE GIVEN BY CHAUTAUQUA OPERA

Albert Stoessel's 'Garrick' to Be Among Lyric Dramas Presented During Ninth Season

The Chautauqua Opera Association, now entering its ninth season, will give two performances each of six operas in Norton Hall at Chautauqua, N. Y., this summer, including Albert Stoessel's 'Garrick', which had its world premiere in February. The other works are 'Rigoletto', 'La Bohème', 'Martha', 'Tolant' and 'The Chocolate Soldier'.

The principals of the Chautauqua Opera Association include Josephine Antoine, Susanne Fisher, Maxine Stelman, Alice George, and Helen Van Loon, sopranos; Joan Peebles and Pauline Pierce, mezzo-sopranos; William Hain, Clifford Menz, Albert Gifford, Roland Partridge, Arthur De Voss and Warren Lee Terry, tenors; Donald Dickson, Gean Greenwell, Evan Evans, David Otto and Roderic Cross, baritones.

Mr. Stoessel is musical director and Alfredo Valenti, stage director.

Bruckner Society Is Incorporated

The Bruckner Society of America has been incorporated as a membership corporation under the laws of the State of New York. At its first annual meeting the following were elected directors: Matthew G. Bach, Martin G. Dumler, Gabriel Engel, Frances Grant, Robert G. Grey, Frederick W. Jones, Julio Kilenyi, Carl L. Marek, Harry Neyer, and Joachim H. Meyer.

Officers elected were: Martin G. Dumler, president; Frederick W. Jones, vice-president; Robert G. Grey, executive secretary and treasurer; Harry Neyer, secretary. The executive members are Martin G. Dumler, Gabriel Engel, Robert G. Grey, Frederick W. Jones, Julio Kilenyi, Ernst Lert, Harry Neyer.

ARGENTINE OPERA OPENS

Teatro Colon Begins Season with Alfano's 'Cyrano de Bergerac'

BUENOS AIRES, June 1.—The grand opera season at the Teatro Colon opened on the evening of May 21, with Franco Alfano's new work, 'Cyrano de Bergerac' which had its first hearing in the Western Hemisphere on this occasion. The difficult title-role was admirably sung by the tenor Pedro Mirasou, who was enthusiastically acclaimed. The part is said to be one of the longest and most difficult in modern opera.

The leading feminine role of Roxanne was sung by the New York soprano, Franca Somigli. Tullio Serafin conducted and Mr. Alfano came from Italy especially for the production.

Gabrilowitsch Fund Exceeds Goal

The Gabrilowitsch Scholarship Fund, Allen Wardwell, treasurer, has exceeded its goal of \$10,000. A committee, consisting of Richard Aldrich, Walter Damrosch, Harry Harkness Flagler, Albert Spalding, Theodore Steinway, Bruno Walter, Felix M. Warburg, and Allen Wardwell, was organized last autumn to establish a yearly scholarship in the

National Orchestral Association in memory of Ossip Gabrilowitsch, who made his final appearance in New York with this group. The award will be made to a deserving student of the Association.

SAN CARLO OPERA ENDS TWENTY-SEVENTH TOUR

Gallo Company Travels 20,000 Miles, Gives 300 Performances in Sixty Cities

The San Carlo Opera Company, Fortune Gallo, manager, concluded its twenty-seventh transcontinental tour in Chicago on April 25. Since last September, when the company began its tour in Montreal, 20,000 miles have been traveled and sixty cities have heard nearly 300 performances of operas.

Three of the twenty-one works in the repertoire were sung in English; one was the revival of 'L'Oracolo'. Other novelties were 'La Gioconda', 'The Jewels of the Madonna' and 'Thais'.

Mr. Gallo is now preparing for his company's season of summer outdoor operetta performances at Jones Beach, which will open on June 26 and continue through Labor Day.

Congress Appropriates \$10,000 for Marine Band Trip

WASHINGTON, June 10.—A bill authorizing an appropriation of \$10,000 to permit the United States Marine Band to take part in the thirty-ninth national encampment of the United

Spanish War Veterans at Columbus, Ohio, in August has been passed by Congress. A. T. M.

Rostand's 'Pierrot' Given with Music

JOHNSTOWN, PENN., June 10.—Edmond Rostand's comedy, 'Pierrot qui pleure et Pierrot qui rit' was read in Amy Lowell's English translation by Agnes Stover Martin, with Jean Hubert's score used as incidental music, at the Johnstown Art League musicale on May 29. Mrs. John Isenberg, violinist, and Mrs. George Hay, pianist, played the music. Before the reading, a Mozart Concertino for two violins and piano was played by Mrs. Isenberg, Mrs. Hay, and Mrs. Kurt Lamprecht, violinist.

GANZ LEADS SYMPHONY

Conducts Illinois Players—Dane and Chausow Are Soloists

CHICAGO, June 10.—Rudolph Ganz conducted the Illinois Symphony, a WPA project, at the Great Northern Theatre on June 6. The soloists were Olga Dane, contralto, and Oscar Chausow, violinist.

Saint-Saëns's Symphony No. 2, Honegger's 'Chant de Joie', Haubiel's Minuet, Tuthill's symphonic sketch 'Bethlehem', Hindemith's 'Ein Jäger aus Kurpfalz' and the Malaguena from 'Boabdil' by Moskowski, were the works performed.

Miss Dane sang 'La Fiancée du Timbalier' by Saint-Saëns, and Mr. Chausow played Ravel's 'Tzigane' for violin and orchestra.

JAMES IS GUEST LEADER IN PHILADELPHIA

Conducts Civic Symphony of WPA—Eunice Howard Soloist in Hadley's Concertino

PHILADELPHIA, June 10.—Continuing its series of Sunday afternoon concerts at Irvine Auditorium, University of Pennsylvania, the Civic Symphony, major unit of the local WPA Music Project, was heard on May 30 with Philip James, American composer and conductor, as guest leader, and Eunice Howard, pianist, as soloist. Dr. James made a highly favorable impression, the featured orchestral number being Tchaikovsky's Fourth Symphony. As a composer Dr. James was represented by his 'Overture on French Noels', a pleasing piece giving effective instrumental treatment to several old French Christmas carols. Another well played item was Weber's 'Der Freischütz' Overture.

Miss Howard's technique and tone were employed advantageously in the solo part of Henry Hadley's Concertino in B Flat, presented for the first time here. Composed for and dedicated to the soloist, this work, in one movement and one of the best of the more recent of Dr. Hadley's many compositions, proved interesting on an initial hearing.

J. W. F. Leman, regular conductor of the orchestra, directed a program on May 23. Henry-Gerard Rainville, Canadian violinist, was soloist in Mozart's D Major Concerto, and a group of short pieces with Stuart Ross at the piano. Orchestral numbers were: Wolf-Ferrari's 'Secret of Suzanne' Overture; the Nocturne from Mendels-

sohn's 'Midsummer Night's Dream' music; Strauss's 'Wine, Women, and Song' and Rossini's 'William Tell' Overture. Otto Mueller, Philadelphia composer, was represented by neatly contrived transcriptions of Schumann's 'Garden Melody' and 'At the Fountain' originally composed for piano.

Other Orchestral Concerts

The Women's Symphony of Philadelphia, J. W. F. Leman conducting, played works of Suppe, Wagner, Kreisler, Bizet and others at a concert in the University of Pennsylvania Christian Association Auditorium on May 25. The soloist was Marie Arakian, New York soprano, who disclosed a fine voice and praiseworthy interpretative powers in operatic arias and songs. Alexander Aslanoff was at the piano.

The Roxborough Symphony, Leonard DeMaria, conductor, concluded its season with a concert in the Roxborough High School on May 24. Works of Dvorak, Saint-Saëns, Grieg, and Chabrier made up an attractive orchestral list. Marie DeMaria, violinist, appeared as soloist.

The Main Line Symphony, Adolph Vogel conducting, concluded its fifteenth season with a program in the Lower Merion High School on May 19. Leonard Treash, bass-baritone, was the soloist, and also featured was the Norristown High School Glee Club. The Swarthmore Symphony organized some months ago and conducted by Dr. W. F. G. Swann played in Swarthmore High School auditorium on May 20. Lucius Cole, violinist, appearing as soloist. W. E. S.

KANSAS CITY CHORUS IN DEBUT PROGRAM

Gamauf Conducts Philharmonic Singers in Beethoven's Mass in C Major

KANSAS CITY, June 10.—The Kansas City Philharmonic chorus of sixty voices, conducted by Ladislaus Gamauf, sang Beethoven's C Major Mass and Mozart's 'Ave Verum Corpus' Motet for their debut performance in Music Hall on April 29. Thirty-six members of the Kansas City Philharmonic accompanied the recently organized choral group and opened the program with Mozart's 'Eine Kleine Nachtmusik'.

The Philadelphia Symphony, José Iturbi conducting, played works by Schubert, Beethoven, Strauss and Wagner when they visited the city on May 8.

Choral and orchestral groups were heard on the Music and American Youth programs on April 25. Mabelle Glenn is the supervisor.

The Westminster A Cappella Choir of Lawrence, Kansas, led by Donald Swarthout, gave a program at Grand Avenue Temple on May 16.

Several organists have appeared in recital recently. Powell Weaver played at Grand Avenue Temple, also appearing in the role of composer and choir conductor, leading the B'Nai Jedudah Choir in his own Sabbath Evening Service. David Grosch, baritone, sang a group of Mr. Weaver's songs.

Pietro Yon, organist and composer, was also presented by the Kansas City Music Club in the Temple. Half his program was devoted to Bach, and the remainder to works of his own, and

music by Guilmant and Remondi.

Lucile Vogel Cole, pianist, was heard in recital on May 7, and the Conservatory of Music sponsored a recital by Wiktor Labunski in Atkins Hall. He will return to the city in September to head the piano department of the Conservatory. BLANCHE LEDERMAN

MIAMI SYMPHONY'S NINTH SEASON IS NOTEWORTHY

Programs of Excellent Music Well Played—Many Celebrated Soloists Heard

MIAMI, June 10.—Both from the point of view of artistic standards and that of popular interest and support, the ninth season of the University of Miami Symphony, Arnold Volpe conductor, and of the University of Miami Symphonic Band, Walter Sheaffer, conductor, has been the most successful in their history. The programs presented have been skilfully arranged and excellently played and unfailingly made up of worthwhile music. Composers represented have included Beethoven, Schubert, Weber, Mendelssohn, Gluck, Wagner, Verdi, Saint-Saëns, Tchaikovsky, Dvorak, Glinka, Borodin, Rimsky-Korsakoff, Rubinstein, Mussorgsky, Goldmark, Humperdinck, Lalo, Chabrier, Debussy, Enesco and Weinberger.

Among the soloists who have appeared with the orchestra or the band in the course of the season have been Josef Hofmann, piano; Charles Staltman, flute; Laurence Tremblay, clarinet; Abram Chasins, piano; Eva Gordon Horadesky, contralto; Percy Grainger, piano; Guiomar Novaes, piano; Walter Mills, baritone; Greta Stückgold, soprano; Guy Hamilton, baritone; Albert Spalding, violin; Warner Hardman, piano; and others.



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Executive and Editorial Offices
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Telephone: Circle 7-0522 Cable address: MUAMBR

OSCAR THOMPSON, Executive Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICE: MARGIE A. McLEOD, Manager, Kimball
Hall, 304 South Wabash Avenue, Telephone, Harrison 4544.
ALBERT G. GOLDBERG, Correspondent, 304 South Wabash Avenue.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent,
15 Winter Street, Melrose.

FOREIGN REPRESENTATIVES

GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196, Berlin
W. 15. Telephone, J 1 Bismarck 3041.
FRANCE: EDMUND J. PUNDLETON, 65 Quai d'Orsay, Paris.
ENGLAND: BASIL MAINE, Priton Road, Kirby Cross, Priton-
on-Sea, Essex, Correspondent; DOROTHY HUTTENBACH, 170
Piccadilly, London, W. 1, Business Manager.
AUSTRIA: DR. PAUL STEFAN, Hammerlingplatz 7, Vienna.
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W. J. Henderson and the Passing of the Critical Old Guard

WITH the deaths, but three days apart, of Richard Aldrich and W. J. Henderson, finis was written to a notable chapter in American music criticism. They were the last of the Old Guard. James Huneker died in 1921; Henry E. Krehbiel in 1923; Henry T. Finck in 1926; H. T. Parker and Philip Hale in 1934. Henderson was the last to go and though he had been ill of influenza and after-complications for about three months, he died in harness. At 82 it was still said of him that he was the youngest writer in New York. His style was as fresh, his opinions and observations as keen, as they had been in middle life. He was an incurable optimist and he adhered religiously to a regimen calculated to prolong his life. That, under these circumstances, he chose his own time and means of ending it, much though it shocked those who knew and greatly loved him, was not inconsistent with the cool mastery of the man. His was an unblemished career of unparalleled length and, in the opinion of many, of unparalleled value in the annals of America's criticism.

"Mellow ironist" though he was, and uncompromising as were his critical standards, Henderson was essentially a kindly and friendly soul. The assistants and the junior members of the critical profession found him forever affable and apparently oblivious to any difference of position between them and him. He loved a good story and told many a one with a gusto quite his own. He prided himself on being, first of all, a newspaperman. As he viewed their profession, critics were primarily reporters—with a specialty, music. But he went deep into that specialty and the research to which he committed himself in the preparation of such books as 'Some Forerunners of Italian Opera' and 'The Early History of Singing' was

of an order to win the admiration of the most thorough-going musicologists. Henderson's reputation was an international one. For many years his writing had been known and admired abroad. But in his directness and simplicity he remained not only a good American but a neighborly one. For more than a half century he upheld the highest ideals not only of criticism but of journalism in its broadest aspects. An expert on yachting and other maritime subjects, in his younger years he had engaged in every conceivable sort of news reporting and desk work. He was a rare combination of literary man, journalist and musician, with a background as rich and varied as has been possessed by any American laborer in the field of the arts. No writer on music did more to shape our present-day standards. His influence was incalculable.

Richard Aldrich

THE pride which Richard Aldrich took in his library bespoke the man. He was a scholar. Though he had not been active in music criticism for more than a decade, he contributed reviews of books on musical subjects to the New York Times up to the time of his death and in these his scholarship continued to exercise an influence that can ill be spared.

There has been shallow criticism in past eras; complaint on that score belongs to no particular time. So, too, every era, the present not excluded, has had serious-minded reviewers who have labored faithfully and conscientiously to contribute something more than a dash of writing personality to the progress of the art of music.

But possibly no era has been more in danger of succumbing to the superficialities of flashy journalism, with its emphasis on the prevailing order of banter, as against solid writing which aims to be informative rather than entertaining. Richard Aldrich as a critic emeritus was a living factor in the perpetuation of the best critical standards this country has produced; standards that could honestly be compared with the best in other countries. The younger generation of critics may very well have needed just such an anchor. The presence of Aldrich, even in retirement, was a steady reminder of what their attitude toward their profession should be.

It will not be contended that he was a scintillant or even an eloquent writer. He was not read as Huneker was read, for the sake of his style. He was not a purveyor of purple patches. But he had things to say and he said them clearly and well. Always, there was thought in his reviews. And he found precisely the right words to communicate that thought. Often by a single descriptive term—as when he spoke of Ruffo's as "a voice of bronze"—he communicated a word picture that was singularly direct and expressive, the while it was gratefully free of literary ostentation.

Better than those of some of his seemingly more brilliant confreres, the daily reviews of Aldrich meet the test of re-reading, years after the event with which they dealt. The fact-seeker finds what he wants, without wading through fuss and feathers; the opinions ring true; there is less difficulty in re-constructing a mental picture of what took place and the manner of its performance than in reviews of more flourish and of perhaps a livelier writing personality.

Fairness, honesty, and a complete absence of any vaunting of self at the expense of an artist or a composer were cardinal virtues of Aldrich as a critic. He had an exceptional background and he never ceased to be a student.

They had their faults and they made their mistakes, the men of this notable coterie, but they made history. Richard Aldrich will be remembered as one of the sturdiest, the most dependable, the most level-headed, and the most consistent, among them, season in and season out, over more than two decades of honorable service.

Personalities



Nadia Boulanger, Composer, Professor of Harmony and the History of Music at the American Conservatory at Fontainebleau, and Igor Stravinsky, Composer, on Board the Paris, When They Sailed for New York on May 4

Weingartner—The Seventh Symphony of Felix Weingartner, which has just been completed by the composer-conductor, has a final movement which includes a chorus written to a text by Hölderlin.

de Sabata—The Berlin Staatsoper has engaged Vittorio de Sabata for a period of three weeks in the coming Autumn to stage and conduct a revival of Verdi's 'Otello'.

Ponselle—Riding near Baltimore in an automobile driven by her husband, Carle A. Jackson, son of the mayor of the Monumental City, Rosa Ponselle was slightly injured when the car was in collision with a horse. The singer suffered a cut on one hand.

Bailly—The acting French consul in Philadelphia recently bestowed upon Dr. Louis Bailly, head of the Viola and Chamber Music Department at the Curtis Institute of Music, the decoration of a Chevalier of the Legion of Honor.

Bowen—One of the authors of 'Beloved Friend', the story of the relationship between Tchaikovsky and Nadejda von Meck, Catherine Drinker Bowen, has gone to Russia to do research work for a book on Anton and Nicholas Rubinstein.

Toscanini—It is rumored in Paris that, by reason of his admiration for Debussy, Toscanini will go to the French capital during the current exposition there, to direct and conduct performances of 'Pelléas et Mélisande' at the Théâtre des Champs-Élysées.

Flagstad—On the completion of her part in the film, 'The Big Broadcast of 1938', Kirsten Flagstad expressed herself as "thrilled" over her Brünnhilde costume, which, she says, "is the most wonderful Brünnhilde costume I ever saw, with a train yards and yards long!" The costume was especially designed in Hollywood.

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ANNUAL BACH FESTIVAL PLANNED FOR TOWN HALL

Music Committee Endeavors to Broaden
Scope of Activity as Project
Sponsor

The Town Hall music committee, Walter W. Naumburg, chairman, in an endeavor to broaden the scope of its activities as a sponsoring group for musical projects at Town Hall, plans to hold a Bach festival in the Auditorium annually, beginning in the Fall of 1938.

The committee hopes to make the projected festival of such high artistic merit that it will be enlarged in scope the following year and presented annually as New York's Bach festival. Profits from the sale of subscriptions to these events will be turned over to the Town Hall endowment fund. Recent additions to the committee include Olga Samaroff-Stokowski, Mrs. Theodore Steinway and Mrs. Arthur Reis. Kenneth Klein, former booking manager of Town Hall, has been appointed manager of the institution and George V. Denny, Jr., who held that position, has become executive director.

MUSIC IN HARRISBURG

Symphony Gives Final Concert of
Season Under Raudenbush

HARRISBURG, PA., June 10.—On May 11, the Harrisburg Symphony, George King Raudenbush, conductor, gave the final concert of its current season with Joseph Bentonelli as soloist. The program included Beethoven's Seventh Symphony, Strauss's 'Tales from the Vienna Woods'; a group of songs by Schumann, Gretchaninoff and others, with Bernard Wert at the piano, and Berlioz's 'Roman Carnival'.

On May 13, the Brahms Club, George Sutton, conductor, gave a program which included Mendelssohn's 'Walpurgis Night', Brahms's 'Liebeslieder' waltzes, and several shorter compositions. Excellent tone-quality and intonation were apparent.

'The Messiah' was sung at the Hershey Community Theatre by the Hershey Community Chorus augmented by five choirs from Harrisburg and three other cities, on May 13. They were assisted by an orchestra composed of members of the Harrisburg Symphony. The conductor was Harry A. Sykes and the soloists were Lorean Hodapp, soprano; Ruth Stauber, contralto; Karl B. Aument, tenor, and John Baumgartner, bass. L. M.

GENEVA FETE PLANNED

Swiss Open-Air Festival to Honor
Emile Jaques-Dalcroze

GENEVA, June 5.—An open-air festival of the music of Emile Jaques-Dalcroze, Swiss composer and pedagogue, will be held in one of this city's parks, La Perle du Lac, from June 19 to July 4. A suite of lyric scenes selected from the local festivals of the past will be presented. Besides a large orchestra and several choirs, a group of 350 dancers trained by Jaques-Dalcroze will take part.

The fete, called "Genève chante," will comprise eight presentations, the dates for these being: June 19, 20, 23, 26, 27, 30 and July 3 and 4. "Genève chante" will do honor to the picturesque region around Geneva and to Jaques-Dalcroze, who has written the musical settings for many past festivals in French-speaking Switzerland.

What They Read Twenty Years Ago

MUSICAL AMERICA for June, 1917



Scenes at the Bethlehem Bach Festival Twenty Years Ago: No. 1—Charles T. Tittman, Bass. No. 2—Crowd Assembled Before Packer Chapel. No. 3—Louis Kreidler, Baritone. No. 4—Nicholas Douty, Tenor. No. 5—Left, T. Edgar Shields, Organist. Right, William H. Humiston, Assistant, Conductor of the New York Philharmonic. No. 6—A Few Latecomers at the Side Entrance to the Chapel. No. 7—Left, Marie Stoddart, Soprano. Right, Marie Morrissey, Contralto. No. 8—Left, Mrs. Grace Harden, Contralto. Right, Mrs. Mildred Faas, Soprano. No. 9—Left to Right, Raymond Walters, Registrar of Lehigh University; Dr. Henry Sturgis Drinker, President of Lehigh, and A. N. Cleaver of the Bach Executive Committee

Originality Among Librettists

Dido and Faust are the popular themes for operatic librettos. There are seventy-two operas dealing with the Sidonian queen, not to speak of a few stray ones with "the pious Aeneas". Faust comes next with forty-one and The Patient Grizel, with twenty-seven, Francesca da Rimini with twenty-three and the redoubtable Christopher Columbus with twenty-one.

1917

Militant Annie Laurie!

"I am sure today" said Kittie Cheatham in a recent magazine article "that the Annie Lauries of today would reply to the sickly sentimentalist who 'would lay me down and dee', 'Rouse yourself and live! Seize the great possibilities of Life if you would win my respect!'"

1917

Cadman Makes a Correction

Editor, MUSICAL AMERICA:

I wish to correct a false impression given during a recent broadcast from the Pacific Coast on the 'Hollywood Hotel' program on which I appeared.

Mention was made by the announcer that I had sold my song, 'At Dawning' outright for fifteen dollars, and that it had sold almost two million copies, and the impression was left by me that the story ended right there. But in justice to my good friends and publishers, Oliver Ditson Company, I wish to add the statement that after the song began to sell when Bonci and John McCormack took it up, that firm generously made the usual royalty con-

Reprinted from 1882

"'Tristan und Isolde' has been done in London and despite the repulsiveness of the story, created a profound impression on a public who now have literally Wagner on the brain". (This was written five years before the American premiere).

1917

And "The Star-Spangled . . . ?"

Changes in national anthems are beginning to be as interesting as the estimated changes in the map of Europe after the war. First Germany washed her hands of the "God Save the King" tune, next, Russia, throwing over her emperor threw over also her national anthem. When peace comes, the only thing to do will be to scrap all the present national anthems, find some composers who can do the deed, and start all over again.

1917

Campanini Roster

Cleofonte Campanini has announced a formidable list of artists for the coming season, Vanni-Marcoux and Carlo Galeffi among baritones; Rosa Raisa, Nelly Melba and Marthe Chenal among sopranos. Muratore will return.

1917

Radical Then But Conservative Now

"There are no discords. Every tone contains every other tone and the ear easily accustoms itself to hearing them all together" said Leo Ornstein.

1917

Irreplaceable

The death of Teresa Carreño on Tuesday of last week marked the departure of one of the greatest and most famous of women pianists and ended the glorious career of a magnanimous, sacrificing and wonderful woman.

1917

tract.

These true facts of the case should be known and it is my pleasure to record them here as they have been so recorded by me in times past in the press and on radio.

CHARLES WAKEFIELD CADMAN
San Diego, Calif.
May 27, 1937

About the First American Performance of 'The Mock Doctor'

Editor, MUSICAL AMERICA:

In your issue of May 25, on page 17, is a reproduction of a picture of a scene from what is termed the first American performance of Gounod's 'The Mock Doctor'.

I remember at the time that I went back of the stage to congratulate Mr. Albert Reiss, under whose direction the opera was given. I gave him rather an unpleasant shock by telling him that the performance he had just given of the Gounod opera was not the first in America. So far as I know, the first performance was given at Cincinnati by the College of Music under the direction of Mr. Frank Van der Stucken. I still have the various criticisms of the Cincinnati papers, but the date is unfortunately lacking. However, the performance must have been in 1900, since I graduated from the college in June of that year, and since I was one of the cast on the occasion.

WILLIAM S. BRADY
New York, June 4, 1937.

DALLAS CHORUSES IN RUSSIAN OPERA

University Clubs Give 'Snow Maiden' — Philadelphia Orchestra in Visit

DALLAS, June 10.—A finished performance of Rimsky-Korsakoff's opera, 'The Snowmaiden' was presented on April 22 and 23 at McFarlin Memorial auditorium, by the Glee and Choral Clubs of Southern Methodist University. Ivan Dneprov, head of the voice department at Southern Methodist University, sang the role of Tsar Berendey. Mr. Dneprov trained the choruses and singers who acquitted themselves splendidly. The libretto was translated into English, for which David Russell wrote a singable edition. The orchestra was conducted by Paul Van Katwijk.

The Philadelphia Orchestra was heard for the second time in Dallas on April 28.

The Federal Little Symphony, Dr. Robert Heger-Goetzl conducting, gave its third concert on April 18 commemorating the death of Gustav Mahler. Works by that composer, as well as Mozart, Tenny, Mraczek and others were heard. Ethel Crannell, soprano, sang a number of Mahler songs.

Close to 300 pianists competed in the unit of the National Piano Tournament held in Dallas the week of May 2. Mrs. J. A. Jahn was general tournament chairman. Charles Haubiel of New York City, pianist and composer, acted as judge.

On May 8, Mr. Haubiel gave a program of his own compositions. He was assisted by Daisy Polk, soprano.

The Oak Cliff Society of Fine Arts presented the Cecilian Singers under Frank Renard on May 9, at Oak Cliff Y. M. C. A.

The annual drive for members for the Civic Music Association closed recently with the full quota of 2,500 signed for next season. Mrs. E. J. Gannon, Jr., was in charge of the drive.

MABEL CRANFILL

Tito Schipa Acclaimed in First Australian Concert

PERTH, WESTERN AUSTRALIA, June 4.—Tito Schipa, formerly of the Metropolitan Opera in New York, began a tour of Australia with a concert here last night. He was greeted by an immense audience and the enthusiasm over his singing increased as the program progressed, until at the end he won a triumphant ovation.

Mount Holyoke Choirs Celebrate Centennial



Harry Gordon

The Combined Vested Choirs of Mount Holyoke College (Above) Celebrated the Centenary of the College With a Program of Choral Music on May 7 and 8 Under the Direction of William Churchill Hammond (Left), Organist and Choirmaster

SOUTH HADLEY, MASS., June 10.—The combined vested choir of Mount Holyoke College, numbering 300 voices, presented a program of choral music in Mary Lyon Chapel on May 7 and 8, as one of the features of the centenary celebrations. William Churchill Hammond, organist and choirmaster, led the choir, assisted by Ruth Douglass, soloist, Clara Tillinghast, organist, and Viva Faye Richardson, pianist.

A 'Centennial Anthem', written especially for the anniversary by Miss Tillinghast, was one of the principal choral selections in the college program. Designed to illustrate the work of college choirs and of the various department members, another anthem by Miss Tillinghast, composed for the 1930 founder's day exercises and entitled 'I Beheld and lo!', was sung.

The chapel choral programs provided a fitting climax to the Mount Holyoke career of Dr. Hammond, who has been head of the music department since 1900. Last June Dr. Hammond retired as department chairman but consented to stay through the Centennial year in charge of the choirs.

When the young organist came to Mount Holyoke, he moulded the voices into the first vested choir, which made its appearance in the spring of 1901 for the inauguration of President Mary E. Woolley. Under his enthusiastic leadership, they became a characteristic feature of Mount Holyoke and today include more than 300 of the 1,000 students enrolled at the college.

Sharing honors with the vesper choirs and the junior choir, which is heard at the Sunday morning service, is the Carol Choir of approximately 100 voices which each year carries old and new carols to appreciative audiences in many

of the large cities throughout the East.

The Goldman Band also furnished music throughout the two-day Centenary celebration, playing at the garden party, the reception to guests and the formal academic ceremonies. Under Edwin Franko Goldman the band also gave an out-of-door concert on May 8, drawing thousands of music lovers from the surrounding countryside.



ORMANDY VISITS TOLEDO

Post-season Concert by Philadelphia Orchestra Draws Crowd

TOLEDO, June 10.—A post-season concert by the Philadelphia Orchestra drew a capacity audience to the Art Museum on Sunday afternoon, May 16. This orchestra gave the dedicatory concert opening the Peristyle in 1933 and it received a hearty welcome upon its return.

Mr. Ormandy has been heard here many times with the Minneapolis Symphony. Apparently rested after his Saturday holiday in Ann Arbor, he led his forces through a light program consisting of Weber's Overture to 'Der Freischütz', Debussy's 'Nocturnes', McDonald's 'Three Poems for Orchestra on Traditional Aramaic and Hebraic Themes', Ravel's 'Daphnis and Chloe' and Moussorgsky's 'Pictures at an Exhibition'. The last was arranged by Lucien Cailliet, who also did the instrumentation for the added numbers: Bach's 'Air for the G String' and Debussy's 'Clair de Lune'. H. M. C.

SCHOOL PLANS RECITALS

Chicago Musical College to Give Concert and Recital Courses

CHICAGO, June 10.—The Chicago Musical College will inaugurate a series of concerts and recitals in commemoration of the seventieth anniversary of its founding on June 23.

The student association of the college will sponsor a reunion of alumni and former students at the College on June 24, and is also arranging a series of lectures to be given by prominent members of the faculty and by alumni. The seventieth anniversary commencement exercises and concert will be held on June 25.

The summer master school recital series will begin on July 1 and continue throughout the first term.

YALE MUSIC SCHOOL HAS COMMENCEMENT

Ditson Fellowships Announced and Student Compositions Are Performed

NEW HAVEN, June 10.—With its Commencement concert in Woolsey Hall on June 4, the Yale School of Music brought another year to a close with the playing of original compositions and the announcement of its annual awards. Most significant was the Charles H. Ditson Fellowship of \$2,000 for graduate study abroad which went to Ward Davenny of Ashtabula, Ohio. The other Ditson fellowship of \$500 for graduate study in New Haven, was awarded to Roger Leroy Cushman of West Springfield, Mass. Six other Ditson scholarships and numerous other prizes completed the list read by President James R. Angell.

The program of the students was led by David Stanley Smith, dean of the school, who along with Hugo Kortschak conducted the New Haven Symphony in four compositions for orchestra by Robert Lincoln Goodale, Katherine Hazel Burnham, Ward Davenny, and Cornelius Johns; and four performances of concertos by Beethoven, Chopin, Goldmark, and Liszt, by Catherine Louise Tinsman, Arnold Howard Bullock, Jacinta Kampmeier, and Ward Davenny. The Ditson Fellow was conspicuous as both a composer and a pianist.

New D. S. Smith Work Given

The Spring concert of the Woman's Choral Society of New Haven, Hugh L. Smith, conductor, took place on May 27 in Sprague Hall. Mabel Deegan, violinist, was the guest soloist. Included in the program was Horatio Parker's 'Seven Greek Pastoral Scenes', Richard Donovan's 'Chanson of the Bells of Oseney', and the first performance of David Stanley Smith's 'A Child's Laughter', which is dedicated to the Woman's Choral Society.

Turning away from its intense study of the cantatas, the Bach Cantata Club gave sections of the B Minor Mass in its only public performance in Dwight Memorial Chapel on the campus of Yale College on May 20. Richard Donovan conducted the chorus of over 200 singers who meet fortnightly from October to May to study Bach's music.

A sixteen-year-old pianist, Bernard Lazaroff, was presented by Bruce Simonds in a recital on May 18, scoring instant success in a program of works which made heavy demands on his musicianship.

The pupils of Bruce and Rosalind Simonds gave their annual piano recital on June 2, in a varied program of the standard repertoire. Student recitals at the Yale School of Music by Ward Davenny, pianist; Patricia Lang, cellist, and Catherine Tinsman, pianist; Stuart Walker, violinist, and Roger Cushman, pianist, have marked the end of the musical season.

MILES KASTENDIECK

An opera in three acts entitled 'The Pusztá', with music by H. A. Matlausch, recently had its world premiere in Górlitz.

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Metropolitan Spring Season Closes

'Trovatore' Completes List of Twelve Operas With Total of Twenty Performances—Damrosch Novelty Leads List With Four Representations

THE closing of the Metropolitan's second spring season of popular opera on the evening of May 26, brought the total number of performances to twenty. Twelve operas were given and one ballet. Of these, Walter Damrosch's 'The Man Without a Country' led with four performances. Two each were given of 'Carmen', 'Faust', 'La Bohème', 'Il Trovatore', 'Marouf' and 'Cavalleria Rusticana' and 'Pagliacci' in double bill, once with 'The Bat', a ballet divertissement. One hearing each was given of 'The Bartered Bride', 'Mignon', 'Lohengrin' and 'Aida'.

There were forty-seven singers in the company as compared with thirty-one last spring, and of these, sixteen sang for the first time in the house, a total of four less than last year. Thirty-one of these were native Americans as compared with nineteen last year.

There was one novelty, the world premiere of 'The Man Without a Country' and one revival, 'Marouf'. Both of these, together with 'The Bartered Bride' a revival of last season, were sung in English.

Jennie Tourel Sings Carmen

Jennie Tourel, who made such an excellent impression at her debut with the company as Mignon, strengthened that impression with an admirable impersonation of Carmen on the evening of May 22.

The Merrimée-Bizet gipsy is one of these characters that has yet to be wholly realized. There has probably never been a perfect Carmen, not even Calvé, and there probably never will be. Certainly the past three decades have brought forth none that could be considered transcendent. It is comprehensible, therefore, if Miss Tourel did not sweep New York off its feet.

She did, however, from her first entrance to the death scene, give a thoroughly consistent, well thought out impersonation and she was vocally entirely adequate. If her Carmen is slight in calibre it may be the result of her diminutive stature or the smaller auditorium of the Paris Opéra-Comique where she learned the role. However, all that musicianship, intelligence and dramatic insight could do, she did.

Sydney Rayner won prolonged applause for his Flower Song and Carlo Morelli for the Toreador Song. Charlotte Symons's fine and expertly used voice was effective in Micaela's duet and aria, but her acting and gestures are still somewhat immature. The rest of the cast included Thelma Votipka, Maria Matyas, George Cehanovsky, Lodovico Oliviero, Louis D'Angelo and Wilfred Engelman. Gennaro Papi conducted and the American Ballet danced.

naro Papi conducted the operas, and Wilfred Pelletier, the ballet.

'Aida' Has Only Performance

The only performance of 'Aida' occurred on the evening of May 26, with Hilda Burke singing the title role for the first time in New York, and Rocco Pandiscio making his debut as Amonasro. Miss Burke, heard before only in lyric roles, sang with pleasing tone and evident command of the music for the most part, although there was occasional forcing in certain dramatic climaxes. She made a comely Ethiopian princess and was dramatically well in the picture. Mr. Pandiscio, who has sung at the Hippodrome, gave evidence of ample experience and familiarity with his role, and was warmly applauded at curtain time. His voice is big, not always well controlled, but of vibrant calibre.

The outstanding portrayal of the evening was that of Bruna Castagna as Amneris, a part in which the contralto has made many improvements over former appearances. She sang with rich, velvety quality, fervor and distinction, and her impersonation has grown in subtlety, stature and fire. Sydney Rayner gave his familiar impersonation of Radames, and others were Norman Cordon as the King, John Gurney as Ramfis, Thelma Votipka as the Priestess and Lodovico Oliviero as a messenger. Gennaro Papi conducted an orchestral performance that was hardly more than routine, and often extremely noisy.

New Singers in Damrosch Opera

Walter Damrosch's opera, 'The Man Without a Country', was sung on the evening of May 28, with two new members in the cast. These were Maxine Stellman, who sang Mary Rutledge for the first time, and Myron Taylor in the leading role of Philip Nolan. The remainder of the cast was as before.

Miss Stellman, who appeared as Amor in the incept performance last season of 'Orfeo', has scarcely the dramatic qualities necessary for Mr. Damrosch's heroine. She sang with considerable charm, however, and won applause. Mr. Taylor, heard with



Rosa Tentoni, Who Sang Santuzza

the Russian Opera Company, was a personable Philip Nolan. The others in the cast were Mmes. Votipka, Bodanya, Browning, Matyas and Paull, and Messrs. Raschly, Royer, Gurney, Massue, Oliviero, Engelmann, Cehanovsky, Dickson, Harris, D'Angelo, Cordon, Nicholson and Burgstaller. Wilfred Pelletier conducted. The opera was also sung with the original cast on the afternoon of May 22.

'Il Trovatore' Closes Season

Verdi's 'Il Trovatore' was the opera at the closing performance on the evening of May 29. The cast was identical with that of the previous hearing and included Rose Bampton as Leonora; Bruna Castagna as Azucena; Arthur Carron as Manrico; Carlo Morelli as Di Luna; John Gurney as Ferrando; Thelma Votipka, Inez; Lodovico Oliviero, Ruiz and Carlo Coscia, a Gipsy. Gennaro Papi conducted.

Once more Miss Bampton demonstrated

her abilities in the soprano tessitura and her singing was effective throughout the evening, winning a ready response from the audience. Miss Castagna's Azucena was gripping in its dramatic intensity and was magnificently sung. The male contingent all gave good accounts of themselves.

Musical Clubs Honor Damrosch at Opera Performance

An opera party was sponsored by Musical Adventures for the purpose of honoring Dr. Walter Damrosch at a performance of his opera, 'The Man Without a Country' at the Metropolitan at the matinee on May 22. The musical clubs whose members attended, to the number of over 200, included the Brooklyn Women's Club, Mrs. Thomas H. McClintock, president; Chiropean, Mrs. John Weinstein, president; The Chaminade Club, Mrs. William A. Phillips, president; Morning Choral, Mrs. George A. Young, president; the Urban Club, Mrs. Mary Banker, president; Kosmos, Mrs. Juan Almiral, vice-president. Mrs. Harold Vincent Milligan is founder and Mrs. Theodore Martin Hardy, president of Musical Adventures.

New York Philharmonic-Symphony Lessens Deficit

At the annual meeting of the Philharmonic-Symphony Society of New York, held in Steinway Hall on May 10, Charles Triller, treasurer, reported that \$88,000 of the guaranty fund remains to be applied towards next season's deficit. This amount is left over from the \$500,000 guaranty amount raised three years ago.

Hippodrome Opera Closes Until Autumn

The Salmaggi popular-priced opera at the New York Hippodrome came to an end with a performance of 'Aida' on the evening of June 6. Operas sung during the preceding fortnight included 'Lucia', 'Samson and Delilah', 'Rigoletto', 'Cavalleria Rusticana' and 'Pagliacci', 'The Barber of Seville' and 'Il Trovatore'. Alfredo Salmaggi, manager of the organization, announced his intention of resuming the activities of the company early in the autumn.



HELEN TESCHNER TAS

American Violinist

RETURN TO AMSTERDAM, Holland: Recital in Concertgebouw Chamber Music Hall, April 13th

DE TELEGRAAF: Amsterdam, April 14th:

There was a well-filled hall and a cordial audience to greet Helen Teschner Tas at her recital—one of her far too rare recitals; a hall which paid much attention to the art and personality of the American violinist and which acclaimed her performance with warm applause. It was sincere and well-deserved applause. The artist proved herself again to be a distinguished and fascinating figure.

LONDON RECITAL DEBUT, Wigmore Hall, April 27th, 1937

London Daily Times, April 30th: The first appearance in England of Helen Teschner Tas at Wigmore Hall on Tuesday disclosed a violinist whose playing gave uncommon pleasure. A natural aptitude for the instrument has been polished into assured technical accomplishment, her phrasing is that of an instinctive musician, and her tone is of the ringing kind, massive and acute, in contradistinction to the sweetness which sometimes approximates a violin to a wind instrument. Her bow commands a sweeping style that was equally effective in the vigorous quick movements of a concerto by Nardini, the Bach E major partita and in the slow movement of Lekeu's sonata, where the long phrases carry quite a different mood.

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Triple Bill of 'Cavalleria Rusticana', 'Pagliacci' and 'The Bat'

A triple bill was presented on the evening of May 25, consisting of 'Cavalleria Rusticana', 'Pagliacci' and the ballet divertissement 'The Bat' to music by Johann Strauss. The cast of the Mascagni opera was the same as the previous one, except that Armand Tokatayan was the Turiddu. Rosa Tentoni repeated her competent Santuzza, Anna Kaskas was Lola, and Joseph Royer, Alfio. In 'Pagliacci' the distribution included Arthur Carron as Canio, Robert Weede once more as Tonio giving an excellent performance, Ruby Mercer as Nedda, Thomas Thomas as Silvio and Lodovico Oliviero as Beppe. The solo dancers in the ballet were Holly Howard, Leda Anchubina, Ariel Lang, William Dollar, Charles Laskey and Lew Christensen. Gen-

AUSTRALIAN CONCERT SEASON OPENS

Schneevoigt Guest Conductor in Capital Cities—Many Artists to Broadcast

MELBOURNE, AUSTRALIA, May 15.—The honor of opening the Australian concert season for 1937 fell to Miss Essie Ackland, a Sydney contralto who, after several years spent in England where she has gained considerable popularity as a recording artist, has been engaged to tour her native land under



Georg Schneevoigt

contract to the Australian Broadcasting Commission. Miss Ackland was heard to advantage in the Melbourne Philharmonic Society's performance of Mendelssohn's 'Elijah', given under the direction of the permanent conductor of the Melbourne Symphony, Prof. Bernard Heinze. Two solo recitals proved less convincing artistically. Excellent diction and a charming concert

manner enabled Miss Ackland to win popular favor, but the limited range of her program and the large admixture of ballads disappointed serious music lovers who expected from a singer of such experience authoritative and versatile technique.

The first of many celebrated foreign artists engaged this season by the broadcasting authorities, Prof. Georg Schneevoigt, director of the Finnish National Orchestra, has already assumed his duties as guest conductor of the Melbourne Symphony. Professor Schneevoigt's predecessors, Sir Hamilton Harty and Dr. Malcolm Sargent, did much to raise the standard of orchestral performances in Sydney, Melbourne, and Adelaide, but at his preliminary rehearsals with the Melbourne orchestra the Finnish conductor made it clear that nothing short of a complete technical reformation would meet with his approval.

An excellent teacher and an unflinching disciplinarian, Prof. Schneevoigt carried the doctrine of sectional rehearsal to its furthest limit. Not alone each group of players but each desk was expected to come "into the open" and display its shortcomings. There were occasions when collective rehearsal dwindled to individual auditions. As revealed at the Melbourne Town Hall on April 24, before an audience of 3,000 persons, the results of this musical despotism were wholly admirable. Brahms's First Symphony, the Overture to 'Die Meistersinger', and Sibelius's 'Lemminkäinen in Tuoloma' and 'Lemminkäinen and the Maids of Saari' were alike distinguished by graphic clarity of rhythmic texture and by transparency and appropriateness of tone.

A second concert given under the baton of Prof. Schneevoigt on May 1 included a memorable performance of the Sibelius Second Symphony, but the rest of the program sounded over-disciplined and, although estimable in technical detail, the results were emotionally dull. Before continuing his

work with the Melbourne Symphony Prof. Schneevoigt will conduct the New South Wales State Orchestra in a series of concerts. The permanent conductor of that body, Dr. Edgar Bainton (formerly of Newcastle, England) will make a temporary exchange to Melbourne where he will conduct the orchestra, with Mme. Lotte Lehmann as soloist.

Mme. Lehmann opened her Australian broadcasting season in Sydney and a brace of national transmissions enabled audiences in Melbourne and other capital cities to hear several superb interpretations of Lieder. Occasionally, as in Brahms's 'Von Ewigem Liebe' and in some operatic arias, suavity of tone was lacking, but in the greater part of her program she produced effects as beautiful in color as they were exquisite in rhythmic form.

Acclaimed by his admirers as a possible successor to Percy Grainger and Ernest Hutcheson, a Melbourne boy pianist, Noel Newton-Wood is engaged upon a succession of "farewell" appearances prior to his departure for Europe. Aged fourteen years, Master Noel has left his university examinations behind him, having graduated with the highest available awards and exhibitions. A bright, natural lad, who reads "comics" in the artists' room between his items, Noel leaves Australia with a sound technical foundation to his credit and carries with him the good wishes of the musical community. BIDDY ALLEN

Win Prizes in 'Beloved Friend' Contest

Random House, Inc., publisher of 'Beloved Friend' by Catherine Drinker Bowen and Barbara von Meck, the story of the strange romance between Tchaikovsky and his patroness Nadejda von Meck, reports that nearly 5,000 persons from all parts of the country entered the essay contest it conducted on certain questions suggested by the book. First prize, a Steinway grand piano, was awarded to Elizabeth L. Mann, assistant professor of English literature at Western College, Oxford, Ohio. Second prize, discs of Tchaikovsky's Fourth, Fifth and Sixth Symphonies, 'Andante Cantabile' and 'Nutcracker' Suite, went to Kenneth V. Thimann of Harvard University. Third prize, discs of Tchaikovsky's Violin Concerto and Piano Concerto in B Flat Minor, was won by Mrs. R. A. Ellis of Tampa, Florida. A special students' prize, a collection of Tchaikovsky pocket scores, was won by George Hanson of the University of Wisconsin. The contest judges were John Barbirolli, conductor; Jascha Heifetz, violinist; Deems Taylor, composer; Lawrence Gilman, music critic; and Robert K. Hess, vice-president of Random House, Inc.

Erno Balogh to Give Summer Courses

Erno Balogh, pianist, who has been Lotte Lehmann's accompanist since she first came to America, plans to spend the summer teaching in his New York studio and in White Plains. During July he will give a course in song interpretation and one in piano for advanced pupils and teachers.

Dorothy Ortmann Gives Recital in Baltimore

BALTIMORE, June 10.—Dorothy Constance Ortmann, pianist and daughter of Otto Ortmann, director of the Peabody Conservatory of Music, gave a recital on May 11 at Cadoa Hall, playing a comprehensive program with individuality and marked interpretative ability. F. C. B.

Violin Pedagogue Returns to America After Tour

Emanuel Ondricek Resumes Teaching Duties in Boston and New York

Emanuel Ondricek, violinist, conductor and pedagogue, who recently returned to America after a six-week's tour in Europe, has resumed his teaching activities in both New York and Boston.



Emanuel Ondricek

While Mr. Ondricek was in Europe he conducted the Prague Philharmonic on March 20, when Ruth Poselt, violinist and his pupil, played three concertos on the same program. Later, both Mr. Ondricek and Miss Poselt, with the assistance of Gladys Ondricek, pianist, inaugurated a series of concerts for two violins and piano, in Central European cities.

Mr. Ondricek has also contributed to the literature of violin study, notably, 'The Mastery of Tone Production and Expression on the Violin'. He has also added to the literature for that instrument by arranging, editing and orchestrating the newly-discovered Violin Concerto by Giuseppe Tartini, which he found in the archives of the ducal library at Schwerin, Germany.

Sametini to Celebrate Anniversary

CHICAGO, June 10.—Leon Sametini, vice president of the Chicago Musical College and chairman of the violin department, will celebrate his twenty-fifth year at the school at its Seventieth Anniversary Festival on June 24 and 25. John R. Hattstaedt, president of the American Conservatory of Music, has nounced that an honorary degree, Doctor of Music, will be conferred upon Mr. Sametini at the commencement exercises of the Conservatory, in recognition of his service in the field of music education.

Honegger's opera, 'L'Aiglon', founded upon Rostand's play, recently had its première in Monte Carlo. Shortly after, Rossini's 'Moses' was presented here for the first time.

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SAN FRANCISCO WITNESSES PAGEANT

'The Span of Gold' Celebrates Completion of the Golden Gate Bridge

SAN FRANCISCO, June 10.—A pageant, 'The Span of Gold', celebrated the completion of the Golden Gate Bridge during three Fiesta Week performances at Crissy Field. John Charles Thomas was the guest star.

The field, the Presidio aviation grounds, afforded space for a stage 200 feet wide and 100 feet deep, constructed on three levels. It was so placed as to make the \$35,000,000 bridge serve as a backdrop. On the stage, 3,000 performers enacted the semi-historical, semi-allegorical story written by Wilbur Hall, depicting the history of California and San Francisco.

Under the stage, Charles Hart, composer, conducted the orchestra and chorus. The sound was conveyed to performers and auditors by a radio-amplification system. The result was a superb visual and aural dramatic fantasy.

The scenario called for episodes dealing with Indian life, the coming of the Conquistadors and Father Serra, the days of the Dons, the Russians at Fort Ross, the Bear Flag Rebellion, the discovery of gold, San Francisco's celebration of statehood, and, finally, the conquering of the "dividing waters" which men, for generations past, had said could not be done, as the pageant ended, the giant reddish-gold span, bathed in white and blue lights and etched in amber, stood out against the night sky as proof of man's achievement, while masters of pyrotechnic displays created about the stage a cyclorama of fire.

Pageant Score Is Brilliant

All of the color, brilliance and fantasy which the story made possible, found their reflection in the musical score composed by Mr. Hart. Incorporated into an otherwise original score were themes of some eight or nine old California tunes and, for the Russian episode, a bit from Rimsky-Korsakoff's 'Sadko' to serve as background for Russian students' songs and dances, one of the liveliest scenes of the pageant.

The music followed closely the mood of the story, beginning with idiomatic

Indian themes with their rhythmic monotony and continued through military and ecclesiastical idioms to the songs of Spanish-California days and Covered Wagon days to the concluding 'Hymn of Promise', the third and last of Mr. Thomas's solos, the others being the 'Prayer of Father Serra' and 'The Mule Team Man', both of which were sung on the stage with Thomas enacting the character. The only other soloist was Margaret O'Dea, contralto, who sang, in the unseen orchestra room, one of the Spanish California songs collected by the late William J. McCoy of this city and Oakland. 'March of the Missions' and a children's march, a re-treatment of thematic material previously used, were other outstanding musical excerpts. The whole score was admirably adapted to pageant purposes.

Extraordinary handling of simple and very effective scenery that could be rapidly changed gave definite atmosphere to the locale of the various episodes and so built up, dramatically, to the climactic scene of the illuminated bridge.

One may credit William H. Smith, Jr., Kendrick Vaughan, James Gill, James C. Morgan, Robert L. Rose, William C. Todd and William Varley for the direction. Much is due Edgar P. Nelson for the stage settings and to those responsible for the bridge lighting effects, Terrey L. Ford, John B. Worren and Charles T. Lucas.

MARJORY M. FISHER

TWO BALLETS SCHEDULED FOR LEWISOHN STADIUM

Tchaikovsky's 'Sleeping Beauty' to Have New York Premiere—Cast Named for Strauss's 'Salome'

Arrangements have been completed for the staging of two ballets at the Lewisohn Stadium this summer. On Friday and Saturday evenings, July 16 and 17, Tcherépnine's three-act ballet 'The Goldfish' will be performed by the Mordkin Ballet. The scenery will be by Sergei Soudeikine and Eugene Fuerst will conduct.

On Thursday and Friday evenings, July 29 and 30, the Philadelphia Ballet Company will give (for the first time in New York, it is said) Tchaikovsky's 'Sleeping Beauty' with choreography by Catherine Littlefield, ballet mistress of the company, who will take the part of the Rainbow Fairy. This ballet is in a prologue and three acts and takes a whole evening for its performance. It will be conducted by Alexander Smallens. On the programs with 'The Goldfish' there will be a series of dances of various nations.

The cast has been announced for the performances of Strauss's 'Salome' at the Stadium on the evenings of June 30 and July 1, with the New York Philharmonic—Symphony, Alexander Smallens conducting. The title role will be assumed by Erica Darbo; Ivan Ivantsoff will sing Herod, Liuba Senderovna will be Herodias and Sydney de Vries, Jokanaan. The lesser roles are cast as follows: Narraboth, Clifford Menz; Page to Herodias, Zina Alvers; Five Jews, Charles Haywood, Edward Kane, Ivan Velikanoff, Louis Purdey and Eugene Lowenthal; Two Nazarenes, Louis D'Angelo and Peter Chalmers; A Cappadocian, Mr. Lowenthal, and A Slave, Lys Bert.

Gigli Returns In Film



When a Famous Tenor Needs (and Finds) a Friend. The Daddy Is Beniamino Gigli, the Sympathetic Lady Is Joan Gardner—in 'Forever Yours'

Beniamino Gigli, the celebrated Italian tenor whose beautiful voice has been much missed since he left the Metropolitan Opera in 1932, has reappeared on the New York scene through the medium of the screen. He takes the leading role in 'Forever Yours', a Grand National release, filmed in Great Britain and currently showing at the Fifty-fifth Street Playhouse. Though his are not the dimensions of the standardized movie sheik, he does achieve a personal success in this new role. His acting is earnest, simple, and somewhat shy. Fortunately, his directors have given him a part which is cut to precisely those measurements.

But it is, of course, Gigli's singing that carries the show. His voice is heard in bel canto rendition of parts of seven operatic arias: 'Di Quella Pira' from 'Il Trovatore', 'M'Appari' from 'Marta', 'O Paradiso' from 'L'Africana', 'La Donna e Mobile' from 'Rigoletto', 'Una Furtiva Lagrima' from 'L'Elisir d'Amore', 'Spirto Gentil' from 'La Favorita' and a snatch from 'Mignon'. He also sings a Schubert lullaby, sev-

eral Italian folksongs, and 'Non Ti Scordar Di Me', the especially concocted theme song.

What plot there is revolves about a young woman who awakes from a romance with a young ship's officer to find herself suddenly proposed to by a great operatic tenor, who is also a widower with a small son. She accepts and lives happily until the officer appears again. Her final decision, in favor of the tenor, rings down the curtain. Joan Gardner plays the hesitating heroine; Ivan Brandt, the handsome ship's officer; and Richard Gofe, the tenor's captivating little son. H. T.

Della Chiesa With Chicago Opera Again

CHICAGO, June 10.—Vivian Della Chiesa, soprano, has been engaged for a limited number of performances with the Chicago City Opera Company during the coming season. This will be Miss Della Chiesa's second season with the company. She is to sing in 'La Bohème', 'Faust', 'Tales of Hoffman', 'La Juive', and 'L'Elisir d'Amore'.

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PHILADELPHIANS IN 'HOMECOMING' CONCERT

Ormandy and Iturbi Share Honors on Return From Transcontinental Tour

PHILADELPHIA, June 10.—Returned from its five weeks transcontinental tour the Philadelphia Orchestra gave a 'homecoming' concert in the Academy of Music on May 26 with Eugene Ormandy, its regular conductor, and José Iturbi who shared the direction of the tour concerts, dividing podium honors. Mr. Iturbi was also heard as soloist, performing the feat of leading the orchestra in his own accompaniment in Liszt's E Flat Concerto. Presented for the benefit of the Robin Hood Dell Concerts, most of which are to be conducted by Mr. Iturbi, the concert was offered under the auspices of the Women's Committees of the Philadelphia Orchestra. The program follows:

'Leonore' Overture No. 3.....Beethoven
Excerpts from 'Die Götterdämmerung'.....Wagner

'Siegfried's Rhine Journey'
'Siegfried's Death and Funeral Music'
'Brünnhilde's Immolation' and Finale
Concerto in E Flat, for piano and orchestra.....Liszt

Mr. Iturbi
'Gaucho con Botas Nuevas'.....Gigliardi
(First Philadelphia Performance)
Intermezzo from 'Goyescas'.....Granados
Three Dances from 'The Three Cornered Hat'.....DeFalla

The overture was conducted by Mr. Iturbi and brought enthusiastic applause. Mr. Ormandy then conducted the Wagner items. The three excerpts were played without pause, Mr. Ormandy securing an effective exposition of the music in authoritative and well considered interpretations. Following the applause at the conclusion the conductor made a brief address, paying tribute to the orchestra and soliciting support for the Dell concerts. He referred to the fact that he made his Philadelphia debut as a conductor at Robin Hood Dell several seasons ago. Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra Association, also joined in urging the audience to cooperate in making the 1937 Dell season successful.

The second part of the bill opened with the Liszt concerto in which Mr. Iturbi played the solo part with the expected technical finish, fine tone, and

interpretative expression, successfully directing the orchestra from his seat at the piano. An ovation which recalled the soloist time after time followed. Mr. Iturbi conducted the remaining items of the program.

The novelty, 'Gaucho con Botas Nuevas' ('The Cowboy with the New Boots'), was a pleasing if not particularly important piece, somewhat heavily scored and mildly "modern" in harmonic idiom. Well played, it was cordially received. The Granados and DeFalla numbers, familiar concert items on Mr. Iturbi's programs, afforded more substantial and valuable musical fare, and had the benefit of excellent performances.

WILLIAM E. SMITH

CAMP IN NEW ENGLAND OFFERS VARIED COURSES

Instruction Given in Operetta Production, Dancing and Instrumental Training

SIDNEY, ME., June 10.—New England Music Camp, Inc., in addition to regular instruction on band and orchestral instruments, will conduct an intensive course of study in operetta production and the dance.

The former, under the direction of Geoffrey O'Hara, composer, includes music instruction, stagecraft, costuming, sound effects and lighting.

The dance course, under Evelyn Dyer, includes ballet, modern, interpretative, and folk-dancing.

Other instructors include Kazimierz Albinsky, horn; Lilla Atherton, voice; Imogene Boyle, orchestra; Harold Brown, flute; Henri Christman, clarinet; Harold Dicterow, violin; Roger Dykema, trombone; Vladimir Graffman, violin; Orville Gray, bassoon and oboe; Wilbur Hamje, junior orchestra and band; Hans Lemcke, trumpet; Herman Rowe, basses and tuba; William Street, percussion; Adrian Vanderbilt, piano and choral singing; Bedrich Vaska, cello; Edith Watkins Gaudenzi, voice, and Paul Wiggins, senior band.

Albany Philharmonic Ends Season

ALBANY, June 10.—The Albany Philharmonic gave its final concert of the season on May 27 under the direction

of William Penny Hacker. Stephan Hero, violinist, appeared as soloist in Lalo's 'Symphonie Espagnole'. The program included also Haydn's Symphony in G, No. 13, and Schubert's C Major Symphony.

Bruna Castagna to Appear in Operas During Summer

Contralto to Sing in Hollywood Bowl, San Francisco and St. Louis

Bruna Castagna, contralto, who appeared at the Metropolitan Opera during the Spring season, in 'Carmen' and



Bruna Castagna as Carmen

'Trovatore', was heard as soloist in Detroit in a performance of Verdi's 'Requiem', and is scheduled to give many recitals throughout the country during the coming summer.

She will also appear in performances of 'Carmen' and 'Trovatore' in Hollywood Bowl, and will fulfill engagements with the San Francisco and St. Louis Opera Companies. She will also be heard in several radio broadcasts before the Metropolitan opera begins its season next Fall.

CAPE COD SCHOOL OPENS

Music Institute Inaugurates Summer Season of Instruction

OSTERVILLE, MASS., June 10.—The Cape Cod Institute of Music, founded and headed by Mme. Martha Atwood, begins its semester of music courses on June 12, to continue until Nov. 1. Room, board, and recreational facilities are provided in addition to a broad program of musical instruction. There will also be concerts and discussions by both faculty members and students.

The faculty will include: Ralph Lawton, piano and harmony; Frank Kneisel, violin; Emelia Hahn, eurythmics; N. Lindsey Norden, organ and theory; Leon Barzin, orchestral conducting; Myron W. Whitney, voice; Mme. Ponchon-Newman, French; Ethel Langwell Clays, art; Mme. Povla Frijsh, master class in interpretation; Mme. Eva Gauthier, program building; Frederick Gaut Shattuck, opera, oratorio and English diction; Virginia Fuller, accompanist.

LOS ANGELES HEARS WPA OPERA CONCERT

Project Introduces Borowski Piano Concerto and New Light Operetta

LOS ANGELES, June 10.—The WPA operatic concert, conducted by Gastone Usigli in Philharmonic Auditorium on May 19, set forth the musical assets of the project in their most becoming aspects. A highlight was Act two, Scene two, from 'Aida', with the chorus of 150 voices singing magnificently. Soloists were Merle Floyd in the role of Aida; Saul Silverman, the King; Irene Cross, Amneris; Charles King, Radames; Eugene Pearson, Amonasro, and Charles Henri de la Plate, Ramfis. The orchestra was augmented to more than 100 pieces. The 'Aida' excerpt was preceded by the Overture to Wolf-Ferrari's 'Secret of Suzanne', and the aria, 'Suicidio', from Ponchielli's 'Gioconda', was sung by Mr. Floyd, who possesses a voice of beautiful quality.

Mr. Silvermann sang 'Wotan's Farewell' to a well-managed orchestral background. A condensed version of Act three of Wagner's 'Meistersinger', climaxed the evening. The orchestra played well, and the chorus provided some excellent singing. Charles King was Walther; Marguerite Tiedcke, Eva; and de la Plate, Hans Sachs.

Saunders's Songs Heard

Laura Nemeth Saunders, soprano, and Mae Gilbert Reese, pianist, were soloists in the program in Trinity Auditorium on May 26, conducted by Jacques Samossoud. Mrs. Saunders sang two songs by her husband, Richard Drake Saunders, 'When Autumn Sings', and 'Japanese Night Song', followed by 'Elsa's Dream' from 'Lohengrin' and 'Brünnhilde's Battle Cry' from 'Die Walküre'. Felix Borowski's Concerto for piano and orchestra proved an effective vehicle for the pianist, who gave a good account of herself in the first local hearing of this work. The Overture to Wagner's 'The Flying Dutchman', and Tchaikovsky's Symphony No. 6, were the orchestral numbers which brought Mr. Samossoud and the players much applause.

The light opera division introduced a charming operetta, 'The Gay Grenadiers', by two Los Angeles musicians, Werner Van and Vern Elliott, in the Mason Opera House on May 25. The story, set in Mexico during the reign of Maximilian, affords opportunity for some delightful melodies and colorful costumes and settings. Staged and directed by Lou Jacobs, the production was one of the most attractive in the series of presentations. Chief protagonists were Theo Pennington and John Hamilton, but the liveliest moments were provided by Joya Fabri and Jack Henderson. An orchestra of fifty musicians was conducted by John Britz.

HAL D. CRAIN

Mr. and Mrs. Alexander Bloch in Recital

LAKEVILLE, CONN., June 10.—Alexander Bloch, violinist, and his wife, Blanche Bloch, pianist, gave a joint recital at the Hotchkiss School on the evening of May 23. Included in the program were the César Franck Sonata, the Grieg C Minor Sonata, and a number of violin solos.

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"POPS" IN BOSTON ATTRACT THOUSANDS

Radio Audience Requests Good Music—Bori Engaged for N. H. Seacoast Festival

Boston, June 10.—Visitors to Boston in the summer season frequently remark upon the absence of musical entertainment commensurate with the musically artistic standards of the city. The Bostonian's answer is usually a gesture toward Symphony Hall and "Pops," or again, toward the Charles River Esplanade and its orchestral shell, each of which during its proper season, provides musical fare both entertaining and profitable to the listener. Should the visitor demand more, he is tactfully directed to the various festival centers of New England, easily accessible from Boston, where programs of unusual vitality are available. It has never seemed necessary to Bostonians to devalue the historical significance of their city by offering too many extraneous counter-attractions, which may be a contributing factor to the charm of the city.

Through June and into early July, "Pops" will continue to attract their thousands each night, and while Mr. Fiedler so far has offered no especially noteworthy new work, he has contrived to preserve a fairly even balance between the popular and the classic orchestral literature. An innovation this season has been "Radio Night" once each week, when listeners may dial to an hour of music sent direct from Symphony Hall. In order that these programs on the air shall please the greatest number of listeners, Mr. Fiedler has invited his unseen audience to send in its requests for works to be performed. To date, the demand for "good stuff" has considerably exceeded that for material of lesser quality, which has been a gratification to Mr. Fiedler.

New Hampshire Seacoast Festival

Referring to festival centers throughout New England, specifically, the New Hampshire Seacoast Music Festival Association, Mrs. Arthur L. Hobson, founder, comes forward with the announcement that Lucrezia Bori is to be its guest artist during the coming fifth annual festival. As usual, the festival will be held on the opera field of the Arthur L. Hobson estate at Little Boar's Head, New Hampshire.

Under the musical direction of Fabien Sevitzky, the programs will be presented by the Young Musicians' Orchestra and the Fabien Sevitzky Ensembles, assisted by the New Hampshire United Chorus, of which Norman Leavitt is conductor. This festival association is dedicated to the work of creating interest not only in the musical development of the young musicians and composers of New England, but it also furthers the cause of all the allied arts, including dancing. The festival will be held on July 10 and 11, with Miss Bori appearing at the afternoon concert on July 10.

GRACE MAY STUTSMAN

Tenney Management Adds New Artists to Lists

Mlle. Thérèse Quadri, French soprano, and Laura Archera, violinist, have recently been added to the list of artists under the Tenney Management. Miss Archera appeared as soloist with the New York Women's Symphony, Antonia Brico, conductor, in their Feb-

ruary concert in Carnegie Hall; she was soloist with Pietro Yon at St. Patrick's Cathedral on April 18, and gave a sonata recital with Miss Brico in Washington on April 28.

BALTIMORE CHORUS PERFORMS NEW WORK

Gives Premiere of D'Antalfy's 'Divertimenti'—Thompson's 'Upon Love' Also Sung

BALTIMORE, June 10.—The fourth annual concert of the Peabody Conservatory Chorus, with Louis Robert conducting and the Conservatory Orchestra assisting, gave the premiere performance of D'Antalfy's 'Divertimenti' and the first local hearing of S. Thompson's 'Upon Love'. The D'Antalfy score has been dedicated to the chorus and its conductor. The divertimenti consist of four unrelated sections: 'Transylvanian Dirges', 'Bagpipe Songs', 'Lamentation' and 'Matchmaking Songs'. The composition, as a whole, is strikingly effective in its choral material and resonant orchestration. The work required three soloists, Catherine Logan, Joseph Flor-estane and Jeffry Gould. The composer was called upon to acknowledge the cordial reception given to the new work.

The quaint nature of the seventeenth century poetic theme in the Thompson composition has been admirably set and received a fluent interpretation. The composer modestly bowed his recognition. Mr. Robert proved his authoritative command over the large choral group and the orchestra ably complied with the exacting demands of the D'Antalfy score.

The Women's String Symphony under Stephen Deak, gave its fourth and last concert of the organization's first season at Cadoa Hall on May 17. The program consisted of the Handel Passacaglia, Volkmann 'Serenade,' an adagio of Schumann, and works by Goossens and Ernest Bloch. Beatrice Swartz Kenigson was the pianist in the Bloch concerto.

FRANZ C. BORNSCHEIN

MAY BEEGLE RESIGNS

Impresario Ends Eight-year Tenure as Manager of Art Society

PITTSBURGH, June 10.—May Beegle, impresario, recently resigned as manager of the Art Society. Miss Beegle has occupied the position for eight years. Next season the Art Society will not confine its meetings exclusively to music, but will feature the arts and crafts, and return to some extent to the original policy, which was to have the members themselves take part in the entertainment.

Miss Beegle's own series will be augmented next season to include Rosa Ponselle, Fritz Kreisler, the Jooss Ballet, Vienna Choir Boys, Salzburg Opera Guild, Lily Pons, Yehudi Menuhin, and others. Miss Beegle also manages the Pittsburgh Orchestra Association.

Walton M. Locke Gives Recital in Charleston, S. C.

CHARLESTON, S. C., June 10.—Walton M. Locke, pianist of this city, who recently won a \$300 prize in a contest at the Columbia Music Festival in which thirty-nine musicians participated, gave a program at the Musical Art Club on April 26. He played works by Bach and numerous compositions of Chopin.

Cleveland Institute of Music Gives Mozart's 'Marriage of Figaro' in English



A Scene from the Cleveland Institute's Performance of 'The Marriage of Figaro', Showing Marcia Kenyon Bissell, as the Countess; Elizabeth Stoeckler, as Suzanna; Reuben Caplin, as Figaro; Donald Lilbe, as Antonio; Richard Moorhead as the Count

CLEVELAND, June 10.—The Cleveland Institute of Music gave two performances of Mozart's 'Marriage of Figaro' on the evenings of May 20 and 22, under the direction of Boris Goldovsky. Two years ago Goldovsky staged this opera in Philadelphia, and since he has become a member of the staff of the Cleveland Institute, the opera department has grown remarkably. Such able guidance has enabled them to put on an opera which is an ambitious task for a professional group to handle. The entire work was sung in English, with the recitatives sung instead of being spoken as they ordinarily are.

It was an unusually well-rounded performance throughout. The orchestra, of chamber size, responded very well, and kept an excellent balance with the vocalists. The singing honors of the evenings went to Tillie Schenker as Cherubino, while Marcia Bissell as the

Countess gave the finest example of acting. Reuben Caplin as Figaro, Richard Moorhead as the Count, James C. Brooks, Jr. as Bartolo, John Patterson as Basilio, and Elizabeth Stoeckler and Mildred Brenner interchanging as Suzanna, made up the cast. The dance arrangements were by Eleanor Frampton. S. M.

Henri Deering Has Tenth Appearance with San Francisco Symphony

SAN FRANCISCO, June 10.—Henri Deering, pianist, fulfilled his tenth solo engagement with the San Francisco Symphony on April 25, with Pierre Monteux conducting. On the following day he gave a recital here. He appeared as soloist with the Los Angeles Symphony on April 7, under Otto Klemperer's leadership. On May 11 he gave a Sonata Recital with Isaac Stern, violinist.

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EXHILARATION IN 'THREE JOVIAL HUNTSMEN'

IT would be difficult to conceive of anything more stimulating as an outlet for the high spirits of a healthy body of choristers than Walford Davies's setting of 'The Three Jovial Huntsmen' as a cantata for mixed chorus and orchestra. This, the composer's Op. 11, is now published in a revised edition by Novello and Company in London (New York: The H. W. Gray Co.).



Walford Davies

The colloquial and highly amusing old English poem itself smacks of the traditional brown October ale. Its quality may be gauged from this pair of couplets:

'They hunted, an' they hollo'd, an' the next thing they did find
Was two young lovers in a lane, an' that they left behind.
One said that they were lovers, but another he said, "Nay;
They're two poor wanderin' lunatics—come, let us go away."

The flavorsome music with which the English composer has clothed it has the very tang of the open air and all the spirit and vitality of a cross-country chase with hunting horns and hounds. Here is musical champagne for a "peppy", red-blooded chorus, and with its propulsive rhythmic drive and its unbridled exuberance it can scarcely fail to be as exhilarating to an audience as to the group singing it. L.

MASTER REVISIONS COME FROM VIENNA

TO the musicologist and scholar, Alfred Einstein, we owe the entrance of Mozart's Rondo for piano and orchestra, K. V. 386, into the catalogue of little known but available compositions by the prolific master. According to Mr. Einstein, Mozart wrote this Rondo as a final movement for his piano concerto, K. 414 (now concluded by an Allegretto), though whether it ever fulfilled that purpose is not known. Mr. Einstein made his reconstruction from a few stray pages of autograph score now in the possession of the Sibley Music Library, Rochester, N. Y., and one in the possession of Arthur F. Hill in London, together with a piano arrangement happily fashioned from the original by Cipriani Potter and published in 1839. This latter also has become a museum piece of which only two copies are to be found in England.

The copy at hand is a reduction for two pianos, four hands, running to twenty pages. It proves to be an engaging work and in authentic Mozartean language, but it is not among the most captivating of Mozart's creation despite the fact that it was written, as Mr. Einstein points out, during the beginning of his period of mastery (the period of 'Il Seraglio'). It is an item, however, for those who would know their Mozart completely. The first public performance of the piece was given by the B. B. C. Orchestra in London in 1935. Universal Edition, Vienna, is the publisher.

From the same house come new revisions

of Beethoven's Fourth and Fifth piano concertos, those in G and E Flat Major, which are fruit of the labors of the veteran and almost legendary pianist, Emil Sauer. The fingerings Sauer has provided make for good articulation, and he also has introduced "easier execution" footnotes to aid the student in difficult passage work. The edition is for two pianos. R.

A DUO CONCERTANTE BY FIDELIS ZITTERBART

THE appearance of a Duo Concertante in F Minor for two pianos by Fidelis Zitterbart serves to call attention afresh to an American composer so prolific that at his death in 1915 he left more than 1,400 compositions in almost every instrumental form, as well as songs. Zitterbart was a violinist, born in Pittsburgh, trained in Dresden, a member in turn of the Theodore Thomas and New York Philharmonic orchestras and a resident of Pittsburgh again for the last forty of his seventy years.

This Duo Concertante is an extended composition in three movements, of which the first is the most brilliant and expansive. With all its technical difficulty, however, it is pianistically fluent, which is a characteristic of the writing throughout. The second movement is a somewhat florid Adagio, while the last is perhaps the best of the three thematically. It is all, however, a bit flamboyant in style, in a sort of "grand" manner without a great deal of substance in the last analysis. At the same time there is undoubtedly a public for just such two-piano works. It is published by Edward Schuberth & Co., New York. L.

POTPOURRI OF CHORAL WORKS OF VARIED TYPES

FROM Carl Fischer comes Elinor Remick Warren's 'The Little Bethothed' as arranged by the composer for a three-part women's chorus. It is a blithesome little song with a lilt accompaniment, and is admirably adapted for the purpose.

Then there are some sacred part-songs for children's voices in a book of Hymns and Anthems compiled and arranged with good judgment for two voices by David Hugh Jones. Bortniansky's 'Evening Hymn', Sullivan's 'Angel Voices Ever Singing', and the arranger's own 'Little Drops of Water' are included. Also in the recent list are three anthems by Sydney Bett: 'O Man of God', for confirmation services.

Similarly welcome is the impressively devotional 'Agnus Dei' from the Mass for Four Voices by the Early English William Byrd, as edited by Max T. Krone and issued by the same publishers. Inasmuch as regular barring, as we know it, had not come into use in Byrd's time, the editor was confronted with the difficult task of devising a system of dividing the music that would solve the conductor's problem of holding together the two-dimensional rhythm, as he terms it, of such music—a collective rhythm with regularly recurring beats and the individual rhythms of the single voice parts. His solution is an adroit one that should make this chastely beautiful composition generally accessible, notwithstanding the general difficulties necessarily inherent in a polyphonic work of this nature. E.

MODERN MUSIC FROM HANS BARTH

MR. BARTH has been busy of late selecting and annotating piano music of his contemporaries and also writing some of his own. In the latter category are two pieces, 'On the Horizon' and 'Bronze Statue'. The first is the better. Evoked by a poem by Brownell Carr concerning night rain on the Hudson, the work moves placidly and dreamily through a succession of very aptly arranged harmonic progressions led by a well pointed and meaningful melody. The general effect is impressionistic rather than modern. The second was inspired by the statue of a dead soldier cast from bronze offerings of his townsmen. The work accomplishes its purpose—and its program—but without the charm of 'On the Horizon'. Both are published by J. Fischer & Bro., New York.

In 'Piano Music of Today', Mr. Barth has chosen eighteen compositions by fifteen composers to be used either for students who have become "modern minded" as Mr. Barth describes it, or for concert pianists looking for something off the beaten track to put in their final group. There are two works by Fidelio Finke, two by Felix Petyrek, two by Ignaz Friedman and one each by Wassyl Barwinskyj, Filip Lazar, Zoltan Kodaly, Bela Bartok, Paul Graener, Wilhelm Grosz, Max Springer, Karol Szymanowski, Gyorgy Kosa, Sergei Rachmaninoff, Alois Haba and Jaromir Weinberger. The Szymanowski work, a Prelude, is interesting as that composer's Op. 1, No. 1. From Rachmaninoff is his rarely heard 'Moment Musical'. The set definitely is worthy of inspection. (Vienna: Universal Edition. New York: Associated Music Publishers). E.

—BRIEFER MENTION—

Piano:

'Four City Scenes', by Grace Helen Nash. Four numbers: 'Smoke', 'Fireworks', 'Hustle and Bustle' and 'Tall Buildings', mildly modern; sound more difficult than they are. 'Fireworks' is shortest and best. (Summy.)

'Vignettes', three pieces by Ulric Cole. Miss Cole is a formalist and a repetitionist. The idiom here is advanced harmonically and well thought out, if not particularly expressive. (J. Fischer.)

'Pavane', by Alan Richardson. Good vertical writing on an engaging 16th century tune. (London: Oxford; New York: C. Fischer.)

Album of Classical and Romantic Pieces for Piano, selected and arranged by Percival Garratt. Mostly well known pieces by Haydn, Mendelssohn, Chopin, Schumann, Liszt, etc., in addition to some national Hungarian and Irish airs. Sixteen numbers in all. (London: Curwen.) F.

Two Pianos:

'Night on the Levee', by Charles Repper. Latest of the composer's lengthening series for the two-piano combination, this is languidly idiomatic of the South both rhythmically and in melodic flavor, with an intriguing charm of nostalgic pensiveness. An eight-page piece and not difficult. (Brashear.) L.

Violin:

'Tango', 'La Chasse', 'Dusk', by Louis Godowsky. All short encore pieces, the first in good Spanish style, the second for violin alone, a rapid and somewhat difficult study in double stops, and the last a quiet meditation, not too easy. (London: J. Williams.) F.

'Rosina', by Daniel Gregory Mason. An arrangement for violin and piano of one of the composer's four 'Sentimental Sketches' for violin, cello and piano. A syncopated little pleasantry, not to be included in the composer's more important output. (J. Fischer.)

Sonatina for Violins in Unison, by Scribner Cobb. Designed as a concert piece for either large or small groups in unison or for solo, it may be played entirely in the first position. Of its four well contrasted and freshly melodic movements three have a pronounced Mozartean cast, while the fourth is a folk-dance in spirit. (Witmark.)

For 'Cello:

Juvenile Suite: 'Autumn Song', Norwegian Dance, Lullaby, Waltz, by Stephen Deak. Four simple little pieces, of which the third is perhaps the best, while the waltz is the least effective musically. For the most part the piano parts are kept consistently within the same grade of difficulty. (C. Fischer.)

Songs:

'Sleep Slumb'ring Eyes', No. 18 from 'The First Booke of Ayres' (1600), by Thomas Morley, arranged and edited by Edmund H. Fellowes. One of Morley's loveliest songs with an added accompaniment in which the editor has admirably achieved the spirit of Morley's style. Considerable variety in the barring was necessitated by the irregularity of rhythm of Morley's phrases. (London: Stainer.)

'Song of the Nile'; 'Last Year'. By Courtlandt Palmer. The first a setting of a text after the ancient Egyptian, the second a setting of a poem by W. E. Henley, both essentially singable but neither of marked distinction. (Zurich: Hug.)

'L'Ombra' ('Dear Vanished Friend'), by Renato Bellini. An attractive song with a long-breathed vocal line, warmly harmonized, and with an unexpectedly whimsical twist in the text at the end. (Ricordi)

Five Lieder Op. 102: 'Deingedenken', 'Mädchengebet', 'Ein Frühlingstag', 'In meiner Mutter Garten', 'Innschrift unter einem Crucifix', by Paul Graener. A group of undistinguished songs lacking spontaneity, anaemic in the melodic line and with little harmonic warmth or color. 'In meiner Mutter Garten' is ruined at the outset by false accents caused by an illogical and unjustifiably injected seven-beat measure. All have the virtue of not being over-elaborated. (Berlin: Bote & Bock. New York: Assoc. Mus. Pub.) L.

PART SONGS (SECULAR)

Women's Voices:

(3 parts unless indicated)

'Comely Swain' and 'Where the Bees Suck', first by John Playford, second by Dr. John Wilson with Shakespearean text, a cappella; 'The Silver Swan' and 'If Love Love Truth', first by Orlando Gibbons, second by Thomas Campian, a cappella; 'Sing Fair Clorinda', and 'View, Lisbia, View', by Henry Lawes. (London: Oxford. New York: C. Fischer.)

Men's Voices:

(4 parts unless indicated)

'Yeoman's Song', from 'The Passionate Pilgrim', by Charles Haubiel, two settings (2 parts). Composer Press.) 'Gibberish', by Stanley Wilson, humorous, a cappella; 'The Merry Beggar', by A. T. Lee Ashton, a cappella; 'Together', by Thomas Wood, a marching song with baritone solo. (London: Stainer. New York: Galaxy.)

Unison Voices:

'Fun and Frolic', by Erika Schumann, accomp.; 'Hot Cross Buns', by Edward Watson, accomp.; 'The House That Jack Built', patter song, accomp.; 'I Love Little Pussy', 'The Owl and the Pussycat', 'Simple Simon', by Edward Watson. (Belwin.)

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PROVIDENCE PLAYERS GIVE 'POP' CONCERT

Oratorio Society, Male Choirs,
Glee Clubs and Recitalists
Add to Local Events

PROVIDENCE, June 10.—The Providence Symphony, led by Dr. Wassili Leps, gave its first pop concert at the Auditorium on April 18. Works by Tchaikovsky, Wagner, Nicolai, Verdi, Puccini, Mendelssohn, and others were given. Curtis's 'The Storm King Mountain', played for the first time during the winter season, had a re-hearing.

The Boston Symphony, under Dr. Koussevitzky, gave its final concert of the local series on April 20 playing music by Sibelius, Mendelssohn and Tchaikovsky.

The Verdandi Male Chorus gave its forty-second concert on April 11 and the Oratorio Society gave Mendelssohn's 'Elijah' on April 4. The Schubert and Einklang Male Choruses, and the Rhode Island Musical Group sang on April 16.

The Community School of Music under Avis Bliven Charbonnel gave a Bach festival at Plantations Auditorium on April 7. The Choral Club of Hartford gave a joint concert with the University Glee Club under Berrick Schloss on April 23 in Metropolitan Theatre.

On May 4 the Mothersingers, assisted by the Rhode Island State Orchestra under Edouard Caffier, and the senior choral groups of Central and Hope High Schools, were heard in diversified programs.

Continuing the special concerts of Music Week the Rhode Island Concert Orchestra played music by Haydn, Beethoven, Smetana, and others on May 5. The Providence Chamber Orchestra played Handel, Mozart and Dvorak compositions, assisted by the Junior Glee Club on May 6; the Rhode Island Civic Symphony, Mr. Leps, conductor, performed the symphonic poem, 'Naragansett Bay', with the Rev. Leo Rowlands, composer, conducting, on May 7.

Many recitals by visiting and local artists, too numerous for mention, have swelled the total of Spring activities.

ARLAN R. COOLIDGE

Plan Civic Conservatory

The municipality of La Rochelle, France, has decided to found a civic conservatory of music using members of the Philharmonic Society of the city as a nucleus of a faculty.

Vina Bovy Is Honored by Belgian Government

Soprano Receives Order of Leopold
After Singing in Memorial Concert

Vina Bovy, soprano, recently sang in a memorial concert in Brussels for the late Queen, and was presented by



Jackson

Vina Bovy

the Belgian government with the Cross of the Order of Leopold, one of the highest honors the country can confer upon women.

Previous to her appearance in Brussels, Mme. Bovy was heard at the Paris Opera and Opéra Comique, and at other music centres in France. She also gave two recitals and was heard in several broadcasts.

On July 29 she will go to Buenos Aires to appear in fifteen performances of opera under the baton of Tullio Serafin. She will then proceed to Rio de Janeiro and from there return to America to sing with the San Francisco Opera Company.

TWO KANSAS COLLEGES CO-OPERATE IN ORATORIO

Interstate High School Music Contest
Arouses Great Interest, 3,000
Taking Part

PITTSBURG, KAN., June 10.—Major musical activities of the Kansas State Teachers College of Pittsburg closed for the year with a concert by the festival orchestra at Baker University, Baldwin, Kan., on Saturday night, May 1, and with the orchestra's assisting Baker's chorus in presenting 'The Messiah' on Sunday afternoon. Walter McCray,

UTICA FORMS PLANS FOR SONG FESTIVAL

Thirteenth Triennial Sängerbund
to Be Held in June—
New Band Formed

UTICA, June 10.—More than 2,000 persons are expected for the thirteenth triennial sängerbund of the Central New York Sängerbund, June 25, 26 and 27. Utica Männerchor will be host to the gathering with Frank X. Matt as honorary president and Richard Henschke, president of the committees, making arrangements.

Nearly 1,000 of the visitors are singers coming from upstate New York cities between Buffalo and Poughkeepsie. The contests will be conducted in the State Infantry Armory on June 26. The main concert will be given in Utica's largest theater, the Stanley, on June 25. The 1,000 male singers will be seated on an elevated platform on the stage. Julia Peters, soprano, and Johannes Magendanz, pianist, will be soloists. Thomas E. Ryan will be official accompanist and organist. The grand ball and reception for visitors is scheduled for June 26.

Cities and villages having German singing societies affiliated with the Sängerbund of Central New York include Utica, Newburgh, Poughkeepsie, Albany, Troy, Schenectady, Amsterdam, Gloversville, Little Falls, Herkimer, Ilion, Binghamton, Syracuse, Camillus, Rochester, Buffalo and Niagara Falls.

The Utica Civic Musical Society has accepted the sponsorship of a new Utica Band which is to play in Roscoe Conkling Park this summer. Miles W. Jones who has obtained pledges, gives assurance that funds enough will be raised by May. The band will be forty pieces.

With the formation of the band, which will be supported in part with funds from the Proctor-Munson-Williams Institute, the Utica Civic Musical Society will be sponsoring three

organizations. The other two are the New Utica Orchestra, a symphony of seventy pieces, and the Civic Chorus of 200 voices.

Mrs. Jessie Nash Stover, president of the Musicians Forum, named Mary Nightingale as chairman of National Music Week for Utica. Mrs. Stover was recently named a director of the New York State Federation of Music Clubs.

The Syracuse University Women's Glee Club sang at Hotel Utica on April 16 with Flora Adele Beckwith as soloist. Beatrice Burke danced.

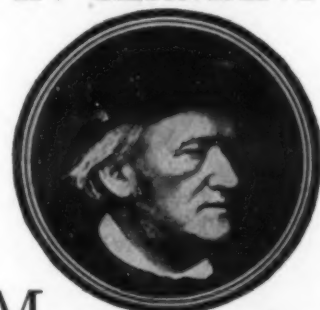
Gay Hylander, instructor of music at the Country Day School, has just completed a symphony which is to be performed by the New Utica Orchestra. A graduate of the Yale University School of Music, Miss Hylander in the past ten years has written twenty piano works and fifteen school songs.

Mrs. Elma T. Chapman, Utica composer and pianist, will give a recital this fall entirely of her own compositions.

When Harold Bauer, pianist, played at Colgate University on April 20, he was initiated after the recital by students as a member of Mu Pi Delta, honorary musical fraternity.

E. K. BALDWIN

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NEW HAVEN CHAMBER MUSIC SERIES ENDS

Faculty Members of Yale Music School Play Contemporary and Classic Works

NEW HAVEN, June 10.—Two recitals of chamber music by the faculty of the Yale School of Music, brought that series of ensemble concerts to a close. The third program, given on March 16 in Sprague Hall, contained three contemporary works: David Stanley Smith's Sonata in B Flat for 'cello and piano; Tansman's Triptych for string quartet, and Robert McBride's 'Work-out' for oboe and piano. The other composition was Mozart's Quartet for oboe and strings. Mr. McBride was the oboe artist.

Emmeran Stoeber and Arthur Hague played Dean Smith's composition with evident appreciation of its intrinsic merit; the regular quartet composed of Messrs. Kortschak, Tata, Berman, and Stoeber gave an excellent performance of the Tansman and Mozart; Mr. McBride and Bruce Simonds gave the 'Workout' a delightful performance.

The final concert was given April 13. The program listed Fauré's Quartet in C Minor for piano, violin, viola, and 'cello, played by Rosalind Simonds, Mr. Kortschak, Mr. Berman, and Mr. Stoeber; four songs for contralto, viola, and piano of Charles Martin Loeffler, given by Dorothy Dudley, Mr. Kortschak, and Mr. Simonds; and the Bach three piano concerto in C, with Mr. and Mrs. Simonds and Mr. Hague at the pianos, and Richard Donovan conducting the string orchestra of music students.

MILES KASTENDIECK

Louisville Trio Gives Concert

LOUISVILLE, KY., June 10.—In the north wing of the J. B. Speed Memo-

rial Art Museum a trio composed of Edith Rubel Mapother, violin; Karl Schmidt, 'cello, and Evelyn Finn Schachter, piano, played folk music of various countries on May 30 to a capacity audience.

Lakond Is Named Manager of Affiliated Music Corp.

Succeeds F. C. Adler in Post—Imported New Works from Russia

Vladimir Lakond has been named general manager of the Affiliated Music Corporation in place of F. C. Adler. Mr. Lakond, formerly manager of the corporation's rental and sales division, has been with Affiliated since its organization.



Vladimir Lakond

He recently returned from a business trip to Europe as representative for the corporation, which imports all Russian music for North and South America. During his stay in Russia Mr. Lakond made arrangements for the importation of operatic and orchestral works, most of which are unknown in the United States.

Band Concert and Composition Contest Held by Ernest Williams School

The Fourth Annual Composition Contest and Band Festival of the Ernest Williams School of Music was held in the Town Hall on the afternoon of May 29. Assisting the band and orchestra of the school was the Nassau County High School Band. The guest conductors of the afternoon were: Percy Grainger, Georges Barrère, Edwin Franko Goldman, Pierre Henrotte, and Erik W. G. Leidzen.

WINNIPEG IS HOST TO CHORAL GROUPS

Nineteenth Annual Manitoba Competition Festival Held for Two-week Period

WINNIPEG, June 10.—The nineteenth annual Manitoba musical competition festival was held in the Civic Auditorium and the Music and Arts Building, from April 12 to 26. Adjudicators were George Dodds, conductor of the Newcastle-on-Tyne Symphony, Choral Society and Operatic Society; Arthur Benjamin, composer and pianist of London, and Dr. Frederick Staton, choral and orchestral conductor, from Chesterfield. The competition was held under the direction of the Men's Musical Club of Winnipeg.

This year there were 1,225 entries. There was a fifty per-cent increase in the number of adult choirs competing, and ten per-cent increase in the number of school choirs participating.

The Winnipeg Branch of the Manitoba Music Teachers Association presented senior pupils in recital at the Music and Arts Building, in aid of the Matthews Scholarship fund.

The choir of Riverview United Church, led by Arthur Gill, offered an interesting program at its annual concert on April 6, when the following artists assisted: May Lawson, contralto; Flora Matheson Goulden, violinist; Douglas Rain, elocutionist; Reginald Webb, baritone; Beth Cooil, accompanist.

Frank Thorolfson was elected president of the Young Men's Musical Club of Winnipeg at the Second Annual Meeting on April 10.

At the original composition competition held this spring under the auspices of the Wednesday Morning Musical Club, with Hugh Ross, of New York, acting as judge, the following Manitobans were prize winners: Barbara Pentland, W. H. Anderson, Russel Standing, E. A. Halsey, J. H. Hanney and Frans Niermeier.

The Winnipeg branch of the Manitoba Music Teachers' Association held its annual convention the first week in April, at the Royal Alexandra Hotel, with Russel Standing presiding. Allan Vickers was elected President for the coming season.

Clelio Ritagliate, violinist, was presented in recital on May 6 by Flora Matheson Goulden, in the Colonial Ballroom of the Royal Alexandra Hotel. Winner of an Associated Board Scholarship, he will go to London, England in the fall to study at the Royal Academy.

The Knox Choir gave its sixty-fifth anniversary concert on April 26. Contributing were Roberta Briggs, pianist and guest artist; May Lawson, contralto; Gertrude Newton, soprano; Arthur Diehl, tenor; and W. Davidson Thomson, baritone; with Mrs. J. V. Dillabough and Gwendda Owens Davies, accompanists. The choir was under W. Davidson Thomson.

MARY MONCRIEFF

Colonial Dames Found New Scholarship

At its biennial council held in Washington recently the National Society of the Colonial Dames of America voted to establish a scholarship at the Academy of Vocal Arts in Philadelphia that will entitle the winner thereof to annual tuition for a period of from one to five years. Founded through the generosity of friends of the National Society, the

scholarship represents a monetary value of \$1,200 a year. Young men and women singers between the ages of eighteen and twenty-five are eligible. Entry blanks and detailed information may be obtained from the Academy of Vocal Arts, 1930 Locust Street, Philadelphia, where the first auditions will be held between July 19 and August 27.

JONES BEACH OPERETTAS

Second Season Arranged for Long Island Resort to Begin June 26

Fortune Gallo has arranged with J. J. Shubert to present a second season of operettas "over the water and under the stars" at Jones Beach, and the first of these will be given on Saturday night, June 26. The operettas and musical comedies will be such as have already demonstrated their popularity. As previously, the performances will be given by arrangement with the Long Island State Park Commission, and will continue for ten weeks, until Labor Day.


Weekly changes of program will be made and, after the opening week, premieres will be given on Mondays. A company of 250 will take part in the productions. There will be a large orchestra in the specially constructed orchestra pit on the floating stage at the water's edge.

The first successful large-scale outdoor theatre in the New York area, Jones Beach Stadium was opened last June by Fortune Gallo and his San Carlo Opera Company. Later he presented the Fokine Ballet and eight weeks of Shubert operetta productions. Nearly a half a million persons attended last summer's performances. Many innovations in all fresco staging are being arranged for this summer to make the performances even more spectacular than those of last year.

The repertoire includes 'Roberta', 'Nina Rosa', 'The Gay Divorcee', 'A Wonderful Night', 'The Firefly', 'Rio Rita', 'The Street Singer', 'The Red Robe', 'The Count of Luxembourg', 'The Love Song', 'The Love Waltz', 'The Lady in Ermine', 'Music Hath Charms', 'Maytime', 'The Dream Girl' and 'White Lilacs'.

Charles Igor Gorin Completes First Film

LOS ANGELES, June 10.—Charles Igor Gorin, baritone, has recently finished his first film for Metro-Goldwyn-Mayer, playing the part of a singing barber in the 'Broadway Melodies of 1938'. Mr. Gorin is heard in several songs and arias, including 'Largo al factotum' from Rossini's 'Barber of Seville'. The film is to be released in July. Mr. Gorin is planning his first concert tour in the East and may accept offers to appear in opera in New York and Chicago.



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ROCHESTER PLAYERS JOINED BY CHORUS

Harrison Conducts Civic Orchestra and Chorus in Last Concert

ROCHESTER, June 10.—The week of May 6 brought to a close the Pop concerts for this season of the Rochester Civic Orchestra, Guy Fraser Harrison, conductor. Assisted by the Rochester Civic Chorus, and with Robert Bloom, oboist, as soloist, the orchestra played Weber's 'Jubel' Overture and Beethoven's Fifth Symphony.

The oboe concerto was Handel's in B Flat, which Mr. Bloom interpreted in excellent fashion. The chorus sang some songs of a folk nature and the march from Wagner's 'Tannhäuser'.

On May 3, Rudolph Wendt, graduate student at the Eastman School of Music, gave a piano recital at Kilbourn Hall before a large and cordial audience. He has breadth, strength, a good grasp of the musical content, and variety of tone quality.

On May 4 the local chapter of Sigma Alpha Iota gave a recital at Kilbourn Hall before a large audience, presenting the Sigma Alpha Iota String Ensemble, Victor Alessandro, conductor, and soloists.

On May 5, Eugene Dimond, bassoonist; Albert McConnell, trumpeter, and Parker Taylor, flutist, were heard in a student recital at Kilbourn Hall.

Allison McKown, 'cellist, was heard in recital at Kilbourn Hall, on June 2, accompanied by Marjorie Truelove McKown.

Other recitals at Kilbourn Hall during the current week included one by Shirley Cowbeck, pianist, one by the Kilbourn Hall Orchestra, Millard Taylor, conductor, and a performance of chamber works by members of the Eastman School composition classes. These recitals were all free to the public, and were well attended.

Gerard Hekking, 'cellist of the Paris Conservatory, will be guest teacher again this summer when the Eastman School opens its summer session on June 28. Frederick Haywood, voice class expert, will also again conduct summer classes. Raymond Wilson, assistant director of the school, is in charge of the summer work, and a series of summer concerts in Kilbourn Hall has been arranged. M. E. W.

Fall River Music Association Gains Members



The Hon. Edward Lajoie, Membership Drive Chairman, and Mrs. Warren C. Herrick, Secretary of the Association

FALL RIVER, MASS., June 10.—The Civic Music Association of this city recently closed a highly successful membership drive with the aid of E. H. Schwenker, Civic Concert Service representative. A fifty percent increase in membership was reported by Mrs. War-

ren C. Herrick, who has been an officer in the association since its organization seven years ago.

The artists to be presented next season are: Lauritz Melchior, Luboshutz and Nemenoff, and the Vienna Boy Choir.

SPRING MUSIC FESTIVAL HELD IN SAN ANTONIO

St. Louis Symphony and Local Chorus of 300 Heard—Works by Texas Composers Are Performed

SAN ANTONIO, TEX., June 10.—The first spring musical festival of the Southwest Festival Association, held on April 7 at the Municipal Auditorium, was an artistic success though attendance fell short of expectation.

The St. Louis Symphony, conducted by Vladimir Golschmann, was heard in afternoon and evening concerts. The festival chorus of 300, a large percentage from nearby towns, sang works by Wagner, Grieg and Mascagni at the evening concert under Dr. Otto Wick. Selections from Wick's opera, 'The Lone Star,' were warmly received. An orchestral work by Carl Venth was also heard with the composer conducting.

Abraham Robofsky, baritone, was chosen soloist for the coronation celebration at the 46th annual Fiesta de San Jacinto. Serge Oukrainsky's Russian Ballet and the Tamburitza Players were among the entertainers. Carl Venth conducted.

Fifty High School bands of Bexar County entered the annual fiesta contest. Brackenridge and Harlendale Schools, San Antonio, and Iraan High School, of Pecos, won the cash prizes.

Alexander McCurdy closed the series of organ recitals sponsored by Walter Dunham on April 16, at the Municipal Auditorium.

The annual program of the piano ensemble of the Tuesday Musical Club consisted of works for two and three pianos by Mozart, Bach, Brahms. The McFarland Trio assisted, playing Mendelssohn's D Minor Trio, and accompanying Mrs. Hollis Bridgman, soprano.

A program designed for entertainment of guests during Fiesta Week was given by the Tuesday Musical Club at Anna Hertzberg Hall of Music under Genevieve Tucker. G. M. T.

Louisville Community Concert Association Closes Campaign

LOUISVILLE, KY., June 10.—The Louisville Community Concert Association closed its seven-day campaign

CHORAL ORGANIZATIONS IN HARTFORD CONCERTS

Local Group Celebrates Thirtieth Anniversary in Conjunction with Providence Ensemble

HARTFORD, June 10.—The Choral Club of Hartford gave its thirtieth anniversary concert at Bushnell Memorial on April 16. To the club's hundred men, with Ralph L. Baldwin as conductor and Marshall Seeley as accompanist, were added as guests the sixty men of the University Glee Club of Providence, Berrick Schloss, conductor; Earl P. Pekins, accompanist; Gordon W. Stearns, organist. The soloists were Walton Deckelman and Marshall Seeley in two-piano compositions.

The Hall Johnson choir, led by Leonard de Paur, appeared at Bushnell Memorial on April 15, the proceeds benefiting the A. M. E. Zion church.

Tchaikovsky, Moussorgsky, and Rimsky-Korsakoff were represented on an all-Russian program by the Hartford WPA Symphony at Avery Memorial on April 11, Jacques Gordon conducting.

As the first of two spring concerts sponsored by the Friends and Enemies of Modern Music, Alice Ehlers gave a harpsichord recital at Avery Memorial on April 11. Compositions by Handel, Byrd, Pachelbel, Kuhnau, Bach, Couperin, and Scarlatti were played.

The Hartford Musical Foundation presented the Hartt String Quartet at Avery Memorial on April 13. Irene Kahn and Moshe Paranov were heard in the Bach Concerto in C Minor, for two pianos and strings. J. F. K.

London Times: "If there were more of his mind and talent, the organ might be saved. . . ."

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FESTIVAL TO BE HELD AT SARATOGA SPRINGS

Adler to Conduct American Music,
Traditional Classics and a Number
of New Works

SARATOGA SPRINGS, June 10.—A festival of eight concerts will be held between Sept. 5 and 18 at the theatre at Saratoga Spa. The conductor will be F. Charles Adler and the orchestra will include twenty-four members of the New York Philharmonic-Symphony.

In addition to traditional string literature, a large number of premieres by American composers will be heard, as well as numerous classics, which will be performed for the first time in America. Pierrepont B. Noyes is president of the Saratoga Springs Authority, and Dr. Carl R. Comstock is chairman of the music committee.



F. Charles Adler

Virginia and Mary Drane Tour New York

Virginia and Mary Drane, duo-violinists, have included among their appearances a tour of New York state, which took them to Corning, Elmira, Binghamton, Amsterdam and Houghton, N. Y. In addition they were recently heard in recitals in Newark, South Orange, Morristown, Tenafly, and Rutherford, New Jersey. Radio engagements have included the NBC Music Guild and over the WEA coast-to-coast network.

ORCHESTRAL SERIES BEGINS IN NEWARK

Essex County Symphony Led by
Rapee with Heifetz as Soloist
in Concerto

NEWARK, June 10.—An audience which the management estimated at 15,000 heard the first concert of the second season of the Essex County Symphony at Newark Schools Stadium on June 8. Erno Rapee conducted and Jascha Heifetz was the violin soloist.

The ensemble of about 100 men, recruited from New York and local sources, occupied a newly constructed stand, the old one having been destroyed by fire shortly after the series ended last year. The sound re-enforcement, built by RCA, was of the very latest type, and though pianissimo passages did not carry, there was no distortion.

Mr. Heifetz's performance of the Mendelssohn Concerto brought forth such applause that he was obliged to

play an encore and then replay the encore. The amplification of the tone of his instrument was particularly successful.

Conducting Is Vigorous

Mr. Rapee led a popular program, comprising Weber's 'Oberon' Overture, Beethoven's C Minor Symphony and Strauss's 'Rosenkavalier' waltzes. His beat was vigorous and incisive and the audience responded to his performances with enthusiastic applause. As an encore the orchestra played 'The Flight of the Bumble Bee.'

The concerts were underwritten by Mrs. Felix Fuld, Louis Bamberger, Griffith Piano Company and Kresge Department Store. Mrs. P. O. Griffith, founder of the Essex County Symphony Society, is president.

The series of four concerts will culminate in a performance of Beethoven's Ninth Symphony at the end of the month.

PHILIP GORDON

SOLOISTS ARE NAMED FOR ANN ARBOR SERIES

Students to Perform 'Bartered Bride'
Throughout Jubilee Week of
Centennial Celebration

ANN ARBOR, June 10.—Charles A. Sink, president of the University Musical Society, has announced the following artists and organizations for the fifty-ninth Choral Union Concert Series in Hill Auditorium: Serge Rachmaninoff, Oct. 22; Cleveland Orchestra, Nov. 9; Richard Crooks, Nov. 19; Fritz Kreisler, No. 29; Boston Symphony, Dec. 8; Ruth Slenczynski, Jan. 10, 1938; Helsinki Chorus, Jan. 18; Gina Cigna, Jan. 28, and Georges Enesco,

violinist, March 1.

Rehearsals are progressing of Smetana's 'Bartered Bride' which is to be produced here by students of the School of Music aided by Play Production and the department of Physical Education. There will be five evening performances and two matinees during the jubilee week of the Centennial Celebration, June 14-19.

A mass campus sing, with University Glee Club, the student body of more than 10,000 alumni and an Alumni Glee Club of more than 1,000 graduates who were once University Glee Club members, will be held on the closing night. The University Band will be heard on June 15 and there will be three carillon recitals by Wilmot F. Pratt, University carillonneur, in the now completed bell tower.

H. M. C.

Nelson Eddy Tour Booked for Next Season

Nelson Eddy's next concert tour, will begin on Feb. 1, 1938, under the management of Columbia Concerts Corporation. Mr. Eddy is now in Hollywood engaged in making his fourth picture for Metro-Goldwyn-Mayer. In the winter and spring, besides twenty-three broadcasts on the Vick's Hour and a Ford Sunday evening broadcast, he made thirty-five concert appearances between Jan. 2 and May 6 in California, Oregon, Washington, British Columbia, Utah, Colorado, Missouri, Ohio, New York, Pennsylvania, Massachusetts, Connecticut, Kentucky, Indiana, Virginia, North Carolina, Michigan, Minnesota, Oklahoma, Illinois, and Texas.

Saminsky to Introduce American Music Abroad

Lazare Saminsky, composer, sailed on May 20 on the Berengaria, accompanied by Mrs. Saminsky, to conduct his own works in Europe and to give lectures and concerts on "Music of the Two Americas" under the auspices of the Paris Department of Arts of the Sorbonne, the Brussels Broadcasting Company and Society d'Art, and the State Radio in Prague. Northern Americans to be represented include Roger Sessions, Deems Taylor, Virgil Thompson, Saminsky, Loeffler, Griffes, Carpenter, Isadore Freed, Emerson Whithorne, Samuel Barber. South Americans include Juan Castro, Humberto Allende, Pablo Aguilar and Justin Elie.

FIVE LEADING PLAYERS RESIGN FROM SYMPHONY

Vladimir Bakaleinikoff, First Violist,
to Devote All His Time
to Conducting

CINCINNATI, June 10.—Five leading players in the Cincinnati Symphony have resigned and the resignation of four others is imminent.

Vladimir Bakaleinikoff, first violist and assistant conductor of the orchestra, has resigned following the rejection by the management of his request for a higher salary. This rejection, according to Bakaleinikoff, followed his own declination of an offer of a position in the National Broadcasting Company Orchestra under Toscanini. He now plans to devote his time entirely to conducting.

Erik Kahlson, first violist of the Cleveland Symphony, will assume the position of assistant conductor. Mr. Kahlson, who is of Swedish parentage, has resided in America since 1925, and has been a member of the Cleveland Orchestra since 1927. He is also a member of the Walberg Brown String Quartet.

Samuel Rabinowitz, violinist, and William Bell, tuba player, are reported to have signed contracts to play with the NBC Orchestra.

Karl Kirksmith, first cellist, and Joseph Quintille, harpist, have not renewed their contracts.

Max Hess, first horn player, and Carl Kohlmann, trombone, will retire at the close of the May Festival.

Two new violinists have been signed up for the next season. John Burnset and Herman Wasserman, from the Cincinnati Conservatory of Music and the College of Music, respectively.

PEABODY CONSERVATORY PLANS SUMMER SESSION

Gittelson and Tallarico Added to
Faculty for Six-Week Term in
Summer

BALTIMORE, June 10.—The Peabody Conservatory of Music will begin its summer session on June 28 for a period of six weeks, closing on Aug. 7.

Several new members have been added to the faculty including Pasquale Tallarico, pianist, teacher and a member of the winter faculty, who will be one of the recitalists during the series of summer concerts given by the Conservatory. Another acquisition is Frank Gittelson, violinist and concertmaster of the Baltimore Symphony.

Other members of the summer school faculty will include Frank Bibb, vocal coach; Louis Robert, Dutch organist; Howard Thatcher, conductor, composer and teacher of harmony, counterpoint, orchestration and composition, and Wilmer Bartholomew, authority on acoustics of music.

Beginning this season, courses will be offered and examinations given for credit toward the Peabody Teachers' certificate or the Bachelor of Music degree.



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PHILADELPHIA HEARS BACH B MINOR MASS

**Choral Society and Bach Choir
Led by Thunder in Work—
Maennerchor Heard**

PHILADELPHIA, June 10.—Among several choral concerts in the latter part of May precedence goes to an excellent performance of Bach's B Minor Mass, with the choral portions sung by an ensemble made up of members of the Choral Society of Philadelphia and the Philadelphia Bach Choir in Saint James's Church on May 20, Henry Gordon Thunder conducting. The soloists were Mathilda Lehman, Catherine E. Mack, Marie Langstone List, Royal P. MacLellan, and George C. A. Detwiler. Myrtle C. Eaver, pianist, and William Sylvano Thunder, organist, played the accompaniments.

The Junger Maennerchor, Leopold Syre, conductor, gave its eighty-fifth anniversary concert in Mercantile Hall on May 19, a featured number being Otto Mueller's 'Song of the Heroes' for chorus, contralto and orchestra, performed for the first time anywhere. In eight sections with a double fugue as the finale, the work was cordially received, Mr. Mueller appearing to acknowledge the applause. Virginia Kendrick was the soloist, also being heard in two groups of songs with Vladimir Sokoloff at the piano.

H. Alexander Matthews, Rollo F. Maitland and the late David D. Wood, Philadelphia composers, were represented on the program at the eleventh annual Spring Concert of the Choral Club of the Musical Art Society of Camden, on May 25, Henry S. Fry directing. Josef Smit, 'cellist, with Maurice Stad at the piano, was assisting soloist. W. E. S.

Rose Dirmann Soloist with Chorus

Rose Dirmann, soprano, appeared as guest soloist at a concert by the People's Civic Chorus in Jersey City on May 13. Her other recent activities have included: a soloist appearance in a Bach program by the Cantata Singers at the Park Avenue Presbyterian Church, New York City, on May 4, the singing of the soprano part in Haydn's 'Creation' at the First Presbyterian Church, on May 2; an appearance as soloist in Horatio Parker's oratorio, 'Hora Novissima', at Calvary Church, on April 25; and in Arthur Sheppard's 'Tryptic' at the Spring Festival of the Chamber Music Society of America.

Celebrates Fifteenth Year as Organist

Cornelius Van Rees celebrated his fifteenth anniversary as organist and music director of the Baptist Temple in Brooklyn on June 6. He has a choir of one hundred voices. Mr. Van Rees plans to spend the summer at Fontainebleau, France, where he will study organ with Marcel Dupré and coaching and piano with Camille Decreus.

Native Music Given in Los Angeles

LOS ANGELES, June 10

Music Week had an auspicious beginning, with a large contingent of musicians and singers from the Federal project giving a program on the steps of City Hall. The Music Week proclamation was read by Mayor Frank L. Shaw. This served as well to inaugurate a series of ambitious programs, arranged by Gastone Usigli, county supervisor of the project. Mr. Usigli led the orchestra of 100 in a Trinity Auditorium concert on May 5, introducing Dorothy Ellen Ford as soloist in George Liebling's Concerto for piano and orchestra in A, Op. 22, and playing again Guy Bevier Williams's delightful Suite from the opera, 'The Master Thief'. The progress of the orchestra was demonstrated in a satisfactory performance of Strauss's 'Don Juan,' 'Caucasian Sketches' by Ippolitoff-Ivanoff and the Overture to Weber's 'Euryanthe.' Mr. Usigli conducted the concert without

score and succeeded in keeping his band well in hand.

Mr. Usigli brought out an imposing array of American composers for display in the concert of May 12. There was a tone poem, 'The Sun Worshipper', by Ernest Anderson, conducted by Max Donner; an Indian Idyl, 'Ka-Mi-A-Kin', by Mary Carr Moore, with the composer conducting; 'Chinese Rhapsody' by Max Donner, with Mr. Donner again at the helm; 'Afro-American' Symphony by William Grant Still, Manuel Compinsky, conducting, and the Triple Concerto of Willy Stahl, with the Compinsky Trio, composed of Manuel, Alec and Sara Compinsky, as soloists. The soloists achieved some telling effects in the Concerto and Mrs. Moore surprised her friends by her ability as conductor no less than as composer. The audience seemed pleased, if somewhat bewildered by the abundance of riches.

HAL D. CRAIN

WAGENAAR WORKS PLAYED

His Triple Concerto Accepted for Performance by Philadelphians

Bernard Wagenaar's Triple Concerto for Flute, Harp, 'Cello and Orchestra which was commissioned by Messrs. Barrère, Salzedo and Britt has been accepted for performance by the Philadelphia Orchestra and some time next season will be played, under the baton of Eugene Ormandy and with its sponsors as soloists, at concerts in Philadelphia and New York.

In the course of the season recently ended, many of Mr. Wagenaar's compositions had performances. At one of the WPA concerts a whole program was devoted to his works, and later his Sinfonietta and his Sonatina for 'Cello and Piano were included on other programs. His Sinfonietta and Divertimento for Orchestra were played several times elsewhere. A Wagenaar program was given at International House.



Bernard Wagenaar

His Piano Sonata was heard at the Rochester Festival, his Sonatina for 'Cello and Piano had several performances and Povla Frijsh and other singers sang several of his songs.

Having finished for the year his activities as a teacher at the Juilliard Graduate School, Mr. Wagenaar has gone with his family to their summer home at Edgartown, Mass., where he plans to begin the composition of a work for two pianos and orchestra, at the request of Ethel Bartlett and Ray Robertson.

The Verdi Club of New York gave its annual Spring concert at the Hotel St. Regis recently. Amy Ellerman, contralto, was the assisting soloist.

DETROIT HEARS QUINTET

Dirk Woodwind Ensemble Makes Debut at Art Institute

DETROIT, June 10.—The Dirk Woodwind Quintet made its debut at the Institute of Arts on May 13. The ensemble takes its name from the first oboist of the Detroit Symphony, Dirk Van Emmerik. David Smith's Sonata 'Pastorale', Op. 43; Beethoven's Quintet, Op. 71, arranged by Strack; Jongsens's 'Rhapsodie' and other works, were performed. Proceeds of the concert went to the maintenance fund of the Detroit Symphony.

The Detroit Music Guild presented its student group in concert on May 6. Works by Handel, Berlioz, Ayres, Mozart, and two sketches by Griffes, were performed.

The Shrine Band and Chanters held their Spring musicale before 5000 in Masonic Auditorium on April 14. Harry C. Philip conducted the band and Wayne Frary the choir. Thelma von Eisenhauer, soprano was guest soloist. Works by Schubert, Barnard and Gounod were performed. A string quartet composed of members of the Detroit Symphony was also heard.

R. B.

Lucille Dresskell and David Scoular Soloists with Orchestra

Lucille Dresskell, soprano, and David Scoular, tenor, appeared as soloists in the Spring Concert of the Riverdale Orchestra and Chorus, under the baton of Arthur Christmann, on the evening of May 23 in the Parish House of Christ Church on Riverdale Ave., New York City. The program was devoted to the music of Purcell and Vaughan Williams, the second half being given over to excerpts from Purcell's 'Dido and Aeneas'.

Glenn Carow Wins Peabody Piano Award

BALTIMORE, June 10.—Otto Ortmann, director of the Peabody Conservatory of Music, announces that Glenn Carow is the first to receive the Elizabeth Distler Piano Prize of \$100 for ability in piano playing. Mr. Carow, a pupil of Alexander Sklarevski, was adjudged the best of seven contestants by a jury composed of members of the Peabody Conservatory faculty. The award is to be made annually to a Peabody student by Mrs. John Cyrus Distler.

FORUM GIVES MUSIC BY PHILADELPHIANS

Composers Take Part in Performances of Their Own Works in Project Concert

PHILADELPHIA, June 10.—A program of compositions by Philadelphia musicians was given in the Philadelphia Art Alliance on May 21 under the auspices of the Composers Forum-Laboratory of the local Federal Music Project. Composers represented were: the late W. W. Gilchrist, by a Fantasia for violin and piano, and two songs; Ella Nowinski, by piano pieces and songs; F. A. DiCecco, by two works for violin and piano; Dr. John B. Becker, by songs; and Stanley Addicks, by a Trio in E Flat, for violin, 'cello, and piano—this and the Gilchrist 'Fantasia' being the outstanding items of the list. Miss Nowinski and Mr. Addicks, as pianists and Dr. Becker, as tenor, took part in the performance of their works. Others taking part included Charlton Lewis Murphy and Abram Karol, violinists; Bruno Einhorn, 'cellist; Gladys Johnson and Bernard Cortese, pianists, and Arthur Seymour, baritone.

Piano music of Franck, Debussy, Ravel, Hindemith, Shostakovich, Tansman, and Cowell engaged the services of Maurice B. Katz, Paul Erfer, and others at a concert in the Philadelphia Music Center on May 23. Antonio Zungolo, violinist, assisted by August Vella, pianist, featured a sonata by Francesco Santoliquido and Saint-Saëns's B Minor Concerto, at a recital in Ethical Culture auditorium on May 21. Rollo F. Maitland, organist, gave his annual Bach recital in the Church of the New Jerusalem on May 27.

Merle Hirsh and her New World Dance Group were seen in the Walnut Street Theatre on May 21, with Sylvia Ostroff as piano accompanist and Nadia Golomshtok, soprano, as soloist. Composers represented included Ruth Joseph, young Philadelphia musician.

More than 27,400 persons visited the birthplace of Beethoven in Bonn during the year 1936.

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AMERICANS OCCUPY OAKLAND PROGRAMS

Californians Represented in Concerts by University and Oakland Symphonies

OAKLAND, CAL., June 10.—The University of California Symphony, Albert Elkus, conductor, presented the works of two faculty members in a recent concert. They were 'Carmen Saeculare' by Charles Cushing and 'Bacchanale' by William Denny; both young composers with a flair for modernism. The two works were written for the Horace Festival in the Greek Theatre in 1935 and both conducted on this occasion by the composers. The University Chorus of some 160 young voices sang the difficult Cushing score with apparent ease and

enthusiasm. Orchestra and chorus were well co-ordinated. Mr. Elkus conducted Mozart's 'Don Giovanni' Overture and the G Minor Symphony with fine attention to detail. Mynard Jones, bass, was soloist in excerpts from 'Boris Godounoff'.

The Oakland Symphony, Orley See, conductor, presented a third California composer, Raymond Koechlin, with his 'Variations on an Irish Tune', a short work of twelve variations on the familiar 'Drink to Me Only with Thine Eyes'. It was dedicated to the symphony association president and was well received. At this concert, and heard for the second time in this country, was Leo Weiner's Concertino for piano and Orchestra, Op. 15, with Flora Boyd as soloist. Miss Boyd gave a deft and sympha-

thetic reading and the orchestra gave good support. Rimsky-Korsakoff's 'Schéhérazade' completed the program.

The Oakland Forum presented Marian Anderson, contralto, and Mildred Baldwin, soprano of the San Francisco Opera, in recent concerts.

William Chamberlain presented Marcus Gordon, pianist, in recital at the Campus Theatre, and Gunnar Johansen gave an all Chopin program at Berkeley Music Center.

Gastone Usigli, formerly WPA music project supervisor and conductor of the project's symphony, has been transferred to Los Angeles. Walter Hornig and Jean Shanis, are now co-directors of the symphony and for the present are giving concerts in the various High Schools of Oakland.

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CHORAL SOCIETIES HEARD IN CHICAGO

Chicago Symphony Assists Many Ensembles — Recitalists Offer Varied Programs

CHICAGO, June 10.—The Marshall Field Choral Society comprising some 150 men and women employees, were heard in A. Goring Thomas's cantata 'The Swan and the Skylark' under the baton of Edgar Nelson in Orchestra Hall recently. Rosa Tentoni, soprano, Rose Bampton, mezzo-soprano, and Joseph Bentonelli, tenor, were the soloists.

The Chicago Symphonic Choir, Walter Aschenbrenner, conductor, made its annual appearance in Orchestra Hall on April 16.

The A Cappella Choir of Ohio Northern University under the direction of Haydn Owens, a former Chicagoan, was heard in Kimball Hall April 12. The choir which was formed a year ago by Mr. Owens is made up of sixty mixed voices.

Alec Templeton, pianist, was guest artist with the Northwestern University A Cappella Choir at its Orchestra Hall concert on April 16. The choir boasts a personnel of sixty young men and women under Max T. Krone.

The Carthage College A Cappella Chorus came to Orchestra Hall on April 7 for its annual concert appearance.

The Halevi Choral Society, an organization of sixty young amateur singers whose purpose is the fostering of Hebrew music, were heard in Thorne Hall on April 21, under Hyman Reznick.

Haydn Mass Performed

The Swedish Choral Club, Harry T. Carlson, conductor, Stanley Martin, organist, together with a portion of the Chicago Symphony, presented the Chicago premiere of Haydn's 'Coronation' Mass, on March 31. Hilda Ohlin and Mark Love were the soloists. A large audience assembled in Orchestra Hall to greet the singers.

The Eighteenth Century Singers, Mary O'Leary, Leota Holton, sopranos, Ethel Swindelle and Sally Radoff, contraltos, Erma Rounds, leader and accompanist, appeared in concert in Kimball Hall on April 6.

The Chicago Mendelssohn Club gave its spring guest concert in the Ballroom of the Auditorium Hotel on April 25.

The Apollo Musical Club presented 'The Children's Crusade' by Pierné on April 20 in Orchestra Hall assisted by the Girl's Glee Clubs from the New

Trier High School. Soloists were Ester Hart and Betty Pietsch, sopranos; William Miller, tenor and Theodore Harrison, baritone. The Chicago Symphony, Edgar Nelson, conducting, supplied the accompaniments.

Else Brems, mezzo soprano late of the Royal Opera, Copenhagen, gave the last recital of the season for the Musicians' Club of Women in the Chicago Woman's Club Theatre on April 19. Charles Lurvey furnished admirable accompaniments.

Mayble Roberts Walker, soprano, was heard in a program of French, Italian, German and Negro Spirituals in her concert in the Civic Theater on April 9.

DePaul University chorus and orchestra were heard in a program which included the Brahms Requiem at the Goodman Theater on April 18.

Nathan Milstein gave a brilliant violin recital at Orchestra Hall on April 4.

Esther Wilber sang in Kimball Hall on April 18 disclosing a voice of outstanding beauty.

Myrtle Stolt, dramatic soprano together with Nicola Berardinelli, baritone, was heard in Kimball Hall on April 11. Alexander Astir, gave admirable support to the singers.

Josephine Swinney, mezzo-soprano, chose Kimball Hall for her recital on April 13. She was assisted at the piano by Eileen Bowman.

A large audience welcomed Samuel Antek, violinist, at his concert in the Studebaker Theater on April 18, after an absence of several years spent in the east.

MARGIE McLEOD

Granville, Ohio, Holds Thirty-second Annual Music Festival

CLEVELAND, June 10.—The thirty-second annual Spring Music Festival held at Denison University, Granville, Ohio, on May 12 and 13 presented Honegger's 'King David' and Rossini's 'Stabat Mater' as the choral works. Soloists were Eugene Dressler, tenor, Marie Simmelink Kraft, alto, Mildred Close, soprano, and in the Rossini work, King Kellogg, bass. Richard Woellhaf was the narrator. The 'Stabat Mater' was accompanied by the University Orchestra. Brayton Stark, organist, and Sue Haury, pianist, assisted in the 'King David.' Karl Eschman conducted.

The Cleveland String Quartet, reorganized this year and consisting of Josef Fuchs and Paul Gershman, violins; Carlton Cooley, viola, and Charles McBride, cello, played Haydn's 'Lark' Quartet, Beethoven's Quartet, Op. 18, No. 2, and the Debussy Quartet.

PEABODY CONSERVATORY GRADUATES THIRTY-ONE

Glenn Carew and Oliver Spangler Win
Awards of \$100 Each—Steiner
Gains Honors

BALTIMORE, June 10.—At the commencement exercises of the Peabody Conservatory of Music held on May 31, Otto Ortmann, director, conferred the Elizabeth Distler piano prize of \$100 upon Glenn Carew. The Harry Randolph prize of \$100 for student proficiency, was awarded to Oliver Kingsley Spangler. George Steiner gained *cum laude* honors.

Dr. J. Hall Pleasants, president of the board of trustees of the Peabody Institute, conferred diplomas upon the following thirty-one members of the graduating class:

Richard Vernon Ross, organ; Yvonne Biser, Emily Virginia Blair, Mr. Spangler, master of music; Lucille Tingle Masson, school music; Rebecca R. Corwin and Dorothy Emig, bachelor of music, piano; Louis A. Potter, Jr., bachelor of music; 'cello; Elizabeth Mary Alruts, Ruth Behrend, Earl Wilson Groves, Evelyn Louise Hogan, Anita C. Lauve, Hugh Cauchois Meagher, Dorothy May Robbins, Adrianna Earl Ross, Charlotte Alice Rossberg, Hilda Leona Selke, Anne Louise Smith, Sperry Lookerman Storm, Ruth Streitelmeier, teachers certificates; Mr. Steiner, violin; Ellen Rider Blake, Rebecca Corwin, Joseph Florestane, Dorothy Betts Marvin, Raymond Moffett, Virginia May Sellars, voice; Mary M. Druey, school music; Rita May Baker, Griffith Bratt, Miss Corwin, harmony; Donald Willing, church organ certificate.

CLEVELAND INSTITUTE LISTS SUMMER FACULTY

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School Music

CLEVELAND, June 10.—The summer session of the Cleveland Institute of Music will open on June 21 and continue to July 31 and will engage the services of 23 members of the Institute's regular faculty headed by Beryl Rubinstein, the director. A course in Public School Music offered in cooperation with the School of Education of Western Reserve University, will be headed by Russell Van Dyke Morgan, director of music in Cleveland's public schools. In addition, the Institute's summer session faculty includes:

Piano—Beryl Rubinstein, Jean Martin Buck, Ruth M. Edwards, Bertha K. Giles, Lillian Greive, Theresa M. Hunter, Jeanne Meagher, Dorothy K. Price, Corinne Rogers, Doris Range, Lawrence Stevens.
Violin—Josef Fuchs, Elaine Canalos, Marie M. Martin, Margaret Wright Randall, Homer Schmitt.
'Cello—Edward Buck.
Voice—Nevada Van der Veer, Emanuel Rosenberg, Reuben Caplin.
Organ—Henry F. Anderson, F. A. G. O.
Modern Dance—Eleanor Frampton.
Theory—Edward Buck, Verna Straub.
Elementary theory for children—Marie Martin.
Orchestral instruments—William Namen, horn; Alois Hruby, trumpet, others to be announced.
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Ensemble—Ruth Edwards, Edward Buck.
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Ensemble singing—Emanuel Rosenberg.



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Behrend and Kelberine as Soloists
—Music Centre Musicians Heard

PHILADELPHIA, June 10.—A festival of Russian music was given in the New Century Auditorium on May 13. Nicolai Popoff led the Philadelphia Russian Chorus, and Jeanne Behrend and Alexander Kelbrine, duo-pianists, assisted. Nadia Golomshtok, soprano, was another soloist.

Musicians of the Philadelphia Music Centre gave programs on May 2 and 16, with Arthur Kohn as commentator. The Zeckwer-Hahn String Quartet gave a program at the Philadelphia Musical Academy on May 10.

Vladimir Dubensky, 'cellist, and Joseph Adler, pianist, played sonatas by Beethoven, Brahms and Chopin on the Settlement Music School Auditorium on May 2.

Felix Roderick Labunski, Polish musician and composer, gave a lecture on the music of his country in Casimir Hall on May 5, and Nadia Boulanger, French pedagogue and lecturer, gave a talk in the Barclay on May 3. Giselle Peyron, soprano, and Hugues Cuenod, tenor, assisted. W. E. S.

Ensemble of Young Musicians Heard

JACKSON, MISS., June 10.—An ensemble comprising ten pianists, four violinists, and a 'cellist was presented in recital on the evening of May 11. The young players are students of Mrs. Carl Laseter and Robert Pitard, area supervisor for the Federal Music Project. The pianists were: Jack Bailiff, Jill Bailiff, Geraldine Childress, Ann Duke, Katherine Grimes, Marguerite Hamilton, Millicent Lampe, Francis Parker, Catherine Richardson, and Thomas Spengler, Jr. The violinists were: Dan Brock, Roy Cunningham, Sonny McDowall, and Helen Young; the 'cellist was Mickey Donovan.

Harriet Payne, Young Cincinnati Violinist, Gets \$1,000 Award

CINCINNATI, June 10.—Miss Harriet Payne, a pupil of Eugene Goossens, conductor of the Cincinnati Symphony, and of Emil Heermann, concertmaster of the orchestra, on June 1 received a \$1,000 award from the Committee on Distribution of the Charlotte R. Schmidlapp Fund. This fund was established in 1907 by the late Jacob G. Schmidlapp for the purpose of advancing money

to deserving young women for the pursuit of studies in all branches of education. Since 1907, according to a statement by Miss Rosalie Phillips, director of the Fund Committee, 823 young women have profited by it; out of \$294,662 advanced, \$69,488 has been returned. The award to Miss Payne is unusual in that it is made outright, without the usual obligation to repay it at some future time, which concession was made in consideration of her outstanding talent. Miss Payne plays violin, viola, 'cello, and piano. She is studying at present in London. R. L.

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LITTLE THEATRE GROUP DANCES IN LOUISVILLE

Ballet Gives Four Works with
Choreography by Courtney—
Canalos in Recital

LOUISVILLE, KY., June 10.—On April 23, at the Memorial Auditorium, a performance by the Little Theatre of Dance Arts was presented by Lilius Courtney and her ballet corps.

Miss Courtney offered four ballets with choreography by herself. They included 'Romance', 'Strife', 'Roumanian Rhapsody' and 'Transcendence', to music by Tchaikovsky, Rachmaninoff, Enesco and Beethoven, respectively. The accompaniments of Esther McGee, pianist, and Wilbur Nuttycomb, violinist, were splendidly done.

The music committee of the Woman's Club presented Elaine Canalos, of the violin department of the Cleveland Institute of Music, in a recital at the Club Auditorium on April 14.

The School of Music of the University of Louisville began its celebration of the University's centennial anniversary on April 18, with a week of music. The six programs were representative of every phase of the school's activities.

The school also presented the University String Ensemble under E. J. Wotowa on May 20, with Celine Harris, pianist, as soloist.

Normal Voelcker, pianist, gave his annual recital at the Woman's Club on May 23, playing a taxing program.

H. P.

Obituary

(Continued from page 6)

his designation as critic emeritus, Mr. Aldrich continued to contribute special articles to that paper, also book reviews, and occasional criticisms of concerts and operas. His last article dealing with books on the lives and works of Purcell, Gluck and Debussy appeared in *The Times Book Review* for June 13. A collection of his articles which had appeared from time to time were republished in book form as 'Musical Discourses' in 1928.

Besides contributing to the second and third editions of Grove's 'Dictionary of Music and Musicians' he contributed to Cobbett's 'Encyclopaedia of Chamber Music'. In 1902, he translated from the German, Lilli Lehmann's 'How to Sing'. He also wrote 'A Guide to Parsifal' and 'A Guide to the Niebelungen Ring'.

Mr. and Mrs. Aldrich had made their home for several years on their estate at Barrytown, N. Y., on the Hudson River. An able pianist, he was very fond of taking part in impromptu concerts of ensemble music. His music library is said to be one of the most complete in this country.

He was a member of the National Institute of Arts and Letters, of the Century, University and Harvard Clubs and the Beethoven Association in New York, and the St. Botolph and Harvard Clubs in Boston.

A program in memory of Mr. Henderson and Mr. Aldrich was broadcast from Station WJZ on the evening of June 9. Olin Downes, music critic of the New York Times, spoke briefly but feelingly of the careers of the two men. The NBC String Symphony, conducted by Frank Black, played a sarabande and a choral prelude by Bach and works by Mozart and Greiner. Present in the studio as guests of the NBC were a group of music critics and musicians.

Willy Rehberg

MANNHEIM, GERMANY, May 25.—Willy Rehberg, pianist, conductor and composer, died here on April 21. The child of German parents, he was born at Morges on the Lake of Geneva on Sept. 2, 1863, and had his first lessons with his father, a pupil of Moscheles. He went later to the Zurich Conservatory and afterwards to Leipzig where he studied with Reinecke. Graduating from the Leipzig Conservatory in 1885, he became a member of the piano faculty holding the position until 1890, and during the last two years also conducting the subscription concerts of the Hofkapelle and the Singakademie in Altenburg.

In 1890 he went to Geneva as the head of the piano department of the conservatory there and also conducted the symphony concerts at the Stadt theatre. He acted successfully as director of the Mannheim and Basel Conservatories. From 1927 until his death he was head of the Mannheim Conservatory. His works included songs, a string quartet, a violin sonata and piano pieces.

Walter F. Smith

WASHINGTON, May 28.—Walter F. Smith, second leader of the United States Marine Band, died at his home here on May 21. Mr. Smith, who was in his seventy-seventh year, was for many years solo cornetist in the Marine Band. He resigned to become a member of John Philip Sousa's Band, visiting many countries with that organization, but later rejoined the Marine Band. Interment was in Arlington National Cemetery.

A. T. M.

Mabel McKinley

SOMERSET, PA., June 8.—Mabel McKinley, niece of the late president, and wife of Hermanus Baer, who sang professionally during her uncle's presidency, died here yesterday. Mrs. Baer was fifty-eight years old. Most of her singing was done in vaudeville and, handicapped by lameness, she had both to walk and to stand with the aid of crutches.



Louis Vierne

PARIS, June 3.—Louis Vierne, organist at Notre Dame, died while at the keyboard of the organ in the cathedral on the evening of June 1. He was giving an organ recital and had just completed a number when he fell forward on the console of the instrument. He was taken to a nearby hospital where it was found that he had died of a heart attack.

Louis Vierne, though handicapped throughout his life by bad eyesight, and totally blind for many years, achieved a position among the world's greatest organists. He was born in Poitiers, Oct. 8, 1870, and studied at the Paris Conservatoire with Franck from 1888 to 1890 and with Widor for the following four years. He was graduated in 1894, winning first prize in organ. Born with impaired vision, he was able through medical assistance at the age of ten to read print and music with the aid of powerful glasses. His sight failed, later, and he had to have recourse to the Braille system.

After acting as Widor's assistant at St. Sulpice for several years, he was appointed to Notre Dame and also to the professorship of organ at the Schola Cantorum. He made numerous concert tours of European countries and came to America in 1927, giving recitals at the Wanamaker Auditorium. On his American tour he was assisted by Marie Richepin, niece of the eminent poet and dramatist, Jean Richepin.

M. Vierne left a number of important compositions for the organ including five symphonies and thirty or more shorter works, also settings of the Mass, chamber music and songs. His brother, René, organist at Notre-Dame-des-Champs, fell at Verdun in the World War.

Teri Joseffy

Teri Joseffy, grand-niece of Rafael Joseffy, and herself a pianist of ability, died in hospital in New York on June 7. Born in Budapest in 1905, she studied at the conservatory there and made her debut when only thirteen. She came to the United States to continue her studies with Josef Lhevinne and made her American debut in the Town Hall in 1928. In private life she was the wife of F. Howell Baker. Her husband and an infant son born a week before her death survive her. She also left a sister, Olga Joseffy Keane, soprano in New York, and her mother and two other sisters in Europe.

Mrs. Eli Hertzberg

SAN ANTONIO, TEX., June 5.—Mrs. Eli Hertzberg, a lifelong devotee of music, died May 29, at Santa Rosa Hospital in her seventy-third year, following an operation. She was founder and life-president of the Tuesday Musical Club, the oldest music club for women in the state; president of the Chaminade Choral Society; president of the local section of National Music Week. For many years she was president of the San Antonio Symphony

Some Informative Books on Music

How the Orchestra Came to Be

'The Story of the Orchestra', by Paul Bekker, is a book that manages to be very readable and very informative. As the title suggests, it is a history of the modern orchestra, from the Seventeenth Century to the present day.

The first chapter tells how individual instruments, formerly used to accompany the human voice, were used in combination. These early orchestras were made up either entirely or in large part of strings, and their purpose was to imitate the human voice. The various instruments of the string orchestra—violins, violas, and 'celli—corresponded respectively to the soprano, the alto, and the tenor and bass voices. Later more and more woodwinds and brasses were added; until finally, with the birth of the sonata form, the orchestra achieved an independent existence. It no longer had to ape or accompany the human voice. Through the medium of the sonata form it was now able to work out its ideas with complete freedom of utterance.

So much for the birth of the orchestra. The succeeding chapters describe the orchestras employed by the great masters of instrumental form. Along with descriptions of these instrumental combinations are biographical sketches of important composers. Furthermore, there are accounts of the development and employment of new instruments. Any one should emerge from this little volume with a clear picture of the growth of the modern orchestra, and of the men who contributed to its growth.

S.

A Study of the Voice

'How to Improve Your Voice', by Gregory Krasnoff (New York: The Dial Press) fully bears out its sub-title, 'Modern Theory and Practice for Singers and Speakers'. Its author for the past ten years has been the head of his own school of music in Seattle and Portland. Much of his information on the subject of correct speaking is the fruit of personal experience, as he was afflicted with stuttering as a boy and overcame the defect by studying its causes. The work is written in sincere style and its principles are based on common sense. Therefore, those who enjoy reading books about the art of singing will find it highly interesting.

D.

A Library for Concert-goers Compiled by Rosa Newmarch

The four volumes of descriptive notes published in 'The Concert-goer's Library' (New York: Carl Fischer, Inc.) are selected from analytical programs written by Rosa Newmarch (of Tchaikovsky fame) for the Queen's Hall and several other English orchestras, between 1908 and 1927.

The book compresses four volumes into

Society to which she was a generous contributor. A native of New York City, she came here a bride in 1882 and became untiring in her devotion to the cause of musical advancement.

G. M. T.

Bertha May Crawford

TORONTO, June 1.—Bertha May Crawford, soprano, who sang in opera in Russia and Poland in pre-war days, died at her home here on May 26. Miss Crawford was a native of Toronto, studied in Europe and besides singing in opera, had been heard in concert, notably in the Albert Hall, London. She made her New York debut in a recital in Aeolian Hall in November, 1923.

Dr. Albert W. Harned

WASHINGTON, June 10.—Dr. Albert W. Harned, founder and director of the National Capital Choir and for many years organist and choirmaster at the Universalist National Memorial Church here, died on May 30 in his fifty-fourth year. He was graduated from Lehigh University, and received his doctor of music degree at the University of Pennsylvania.

A. T. M.

one, and includes (1) symphonies, overtures and concertos; (2) Wagnerian excerpts; (3) suites and ballet-suites, rhapsodies and miscellaneous dances, and (4) symphonies, overtures and concertos.

Almost all standard composers are represented, but in neither of the volumes devoted to the symphony is there any mention of Sibelius. Despite selective problems and space limitations, he is surely as worthy of a symphonic place as Elgar, represented by two symphonies, or Dvorak, by his Fifth.

P.

Themes and Rhythms

A late addition to the ever-growing list of books devoted to the popularizing of music is Sigmund Spaeth's 'Great Symphonies, How to Recognize and Remember Them'. The idea behind the book is familiar. It is to take the themes of the masters (in this instance the themes of the symphonies), and by setting words to them make them easy to remember. The thing has been done time and again, though perhaps not so extensively as Dr. Spaeth has done it. The author sets forth three rules governing what he calls 'the creation of these symphonic tests': (1) They must be singable; (2) they must be simple and direct enough to appeal to children, but not so silly as to offend intelligent adults; (3) they should if possible draw some attention to the composer, or the character of the symphony, or both.

Dr. Spaeth states that the book was originally intended for children, but that he later had the idea of addressing it to adults as well. How well children or adults will take to his jingle versions of symphonic themes remains to be seen. Certainly such pedestrian words as these set to the lovely opening theme of the Schubert Fifth would seem only to place an obstruction in the way of enjoying what is by itself enjoyable music.

"This music is real and not just a dream,

"Tis Schubert, not Mozart, who composed this theme."

And who will say that any real purpose is served by associating the solemn theme of the Allegretto of Beethoven's Seventh with the following words:

"Time keeps on beating, one note repeating,

Never repeating, still marching on. Hour after hour time widens its power, Chimes from the tower, "This day is gone."

Sometimes, no doubt, such chymed settings of symphonic themes may do good; but often, we fear, they will cause mischief by associating themes with ideas alien to them. And there are so many times when the masters speak much more simply and understandably by themselves than with any one's help!

S.

Andrew J. Luck

PHILADELPHIA, June 10.—Andrew J. Luck, contra-bass player, composer, and teacher, died here at his home on May 31. Born in Bavaria, he came to Philadelphia as a young man, becoming a member of the old Germania Symphony Orchestra. For some time he was an associate of the late Victor Herbert as an arranger, also serving John Philip Sousa in that capacity. His more recent activities in Philadelphia were in the field of teaching. One of his sons, Arthur, is conductor of the Detroit A Cappella Choir.

W. E. S.

Josef Klika

Josef Klika, composer and organist, died in Prague on March 1. He was born on Dec. 15, 1855, in Klattau, Bohemia, and studied at the Prague Conservatory and the Organ School. From 1876 to 1881, he was conductor at the Landestheater in Prague and later conductor of the choral society 'Hlahol'. From 1906, to 1920, he was music supervisor. He taught organ first at the Organ School and later at the Masterschool. His compositions include an opera, 'Die Schöne Müllerin', two oratorios and choral and organ works.

SEATTLE CHORAL CLUBS
GIVE SPRING PROGRAMSTreble Clef, Amphion, Orpheon and
Sunset Clubs Heard—Music
Meet Held

SEATTLE, June 10.—On May 4 the Treble Clef Club, led by Edwin Fairbourn, was heard, with the assistance of Mary Amano and Silvio Risegari, pianists. Incidental solos were sung by Mrs. James P. McClusky and Mrs. Howard Bargreen, and the chorus was supported by Orpha Moser, piano; Polly Curtis, violin, and Alva Humphries, organ.

The Amphion Society gave its spring concert on May 12, under Graham Morgan and assisted by Chief Yowlache, baritone, with Arville Belstad at the piano. On May 14 the Ralston Male Chorus, Owen J. Williams, conductor, made its second appearance of the season, having the assistance of Mary Jane Stockfleth, pianist; Hobart Farnham, organist, and Rachel Stickelman Lauer, accompanist.

The Seattle Orpheon, led by Mr. Belstad, gave its spring program on May 17, assisted by Audrey Johnson, pianist; Edward Palmason, tenor, and Victoria Palmason, accompanist. The Sunset Club Chorus, also directed by Mr. Belstad, was heard with Theodore Anderson, violinist, assisting.

The tenth annual Northwest Washington Music Meet met at University of Washington on April 30 and May 1, when music groups from nineteen high schools were given relative classification for performance by judges C. W. Lawrence, Andrew Loney, Rex Underwood and Franz G. Nierlich.

D. S. C.

Fifty-first Commencement Held by
American Conservatory

CHICAGO, June 10.—The American Conservatory of Music will hold its fifty-first annual Commencement concert and Exercises on the evening of June 15 in Orchestra Hall. The program is to be presented by students and the American Conservatory Orchestra under Herbert Butler's direction. The honorary degree of Doctor of Music is to be conferred on Osbourne McConathy and Leon Sametini. On June 24 the conservatory's fifty-first Master School and Summer Session will open.

CHICAGO, June 10.—Piano students at the American Conservatory, who have been heard in public recently, include Eleanor Bartsch, pupil of Ruth Alexander; William Heyne, pupil of Bertha Fitzek; Juanita Zurcher, pupil of Earl Blair, and Lucille Olson, pupil of Tomford Harris. Violin pupils appearing included Esther and Eunice Nestle, pupils of Martha James, and voice students, Jean Sorrell, soprano, pupil of Carl Songer; Herman Larson, tenor, and Virginia Auyer, contralto, pupils of Theodore Harrison; Margaret Hayek, soprano, pupil of Esther Goodwin; Eleanor Lutton, soprano; Elizabeth Bossi, 'cellist; Ruth Springborn, pianist, and Charlotte Clutterbuck, soprano, appeared in a musical at the Auditorium Hotel. Gertrude Gressens, mezzo-contralto, pupil of Charles La Barge, with Eileen Bowman, pupil of Edward Collins, accompanist, gave a recital in Kimball Hall on May 26. Josephine Swinney, mezzo-soprano, pupil of Mr. La Barge, has been engaged for the Chicago Civic Opera Company for next season.

The Lhevinnes and E. Robert Schmitz
to Teach in Denver

DENVER, June 10.—Mr. and Mrs. Lhevinne will offer a master class at the Lamont School during the summer, and E. Robert Schmitz will serve in the same capacity at the Denver College of Music.

J. C. K.

Activities of Schools and Studios

Twelve gold and eight silver medals were awarded to pupils of the May L. Etts Piano Studios of Brooklyn in the Music Education League contest held in Steinway Hall, New York on the evening of May 16. Gold medal winners were Marie Poldini, Harriet Zwickel, Leonora Cohen, Gloria Freilich, Dorothy Rosenbloom, Angelina Superti, Ernest Schmuckli, Marie Polisi, Renee Lifton and Ernestine Kochman. Those who won silver medals were Renee Lifton, Elsie Silva, Beatrice Wolpert, Pearl Sotnick, Josephine Lynch, Rosalyn Lippman, Beatrice Wolpert and Pearl Sotnick. In the New York Federation of Music contest on May 1, first places in nine classes were won by pupils of the Etts studios. These were Misses Cohen, Lifton, Silva, Sotnick, Wolpert, Zwickel, Superti, Polisi, Rosenbloom, and Mr. Schmuckli, also Marvin Kochman, Sondra Hauser, Joyce Bauer, Helen Nebel, Carolyn Small, Elaine Cerino, Elaine Snow, Bennett Hauser, William Becker, Antoinette Suraci, and Paul Seifert.

Edgar Schofield, teacher of singing, will give a five-weeks summer session in his New York studio from June 28 to July 31. Courses will include voice, diction, repertoire, opera ensemble and interpretation. The classes are offered for teachers, and for both elementary and advanced students.

A concert of harp music by pupils of A. F. Pinto was given at the New York College of Music on the evening of May 27. The first part of the program was of transcriptions of excerpts from Wagner opera. Those taking part included Yolanda Greco, Ruth Epstein, Alvina Cellai and Alma F. Davies.

Huddie Johnson, assistant to Mme. Olga Samaroff-Stokowski, founder of the Layman's Music Course, will conduct the course at the Juilliard Summer School. In connection with the classes, George Wedge, director of the summer school, will give a series of lectures called 'The Gist of Music'.

Margaret Speaks, soprano, pupil of

Helen Chase, has again signed a contract with the Firestone Company for a weekly broadcast over WEA. Nell Kinard, mezzo-soprano, and William Turner, baritone, were scheduled for appearances with the Pesci Opera Company during June. Miss Kinard sang solo roles in 'Yeomen of the Guard' and 'Il Trovatore' at the Westchester County Festival last month. Walter Bartholomew, tenor, is filling engagements through the South with 'The Midshipmen'. Katherine Tenney, soprano, was soloist with the New York Madrigal Society in the Town Hall on May 12.

Ethel Elfenbein, pupil of Alexander Lipsky, appeared over station WNYC in a broadcast on June 8, playing Beethoven's Piano Concerto No. 1, in C, under the baton of Henry Aaron, conductor of the WNYC Symphony. Miss Elfenbein was also heard in a two-piano program with Henrietta Vogel over the same station on June 7.

Lillian Fairchild Jesso, coloratura soprano, and a pupil of Belle Julie Soudant, was soloist with the Shanghai Municipal Orchestra at Shanghai, China, on May 2. Miss Jesso also gave a musical at Manila, P. I., on Feb. 23. She has made radio appearances with the United States Marine band.

The weekly La Forge-Berumen Musicale was heard over the Mutual Network on June 3. Frank La Forge directed his vocal ensemble in several numbers. Emma Otero, coloratura soprano, and Elizabeth Andres sang the duet 'Quis est homo' from 'Stabat Mater'. Mary Miller Mount and Elizabeth Gest, duo-pianists, played two groups of works.

Horace Britt, 'cellist, will conduct his customary classes during the summer at Woodside, N. Y.

LOS ANGELES, June 10.—Estelle Brown Mills, teacher of singing, has opened studios at her cottage on Balboa Island, where she will hold classes during part of each week. Many of her pupils are appearing professionally in pictures and in radio programs.

Guilmant Organ School Graduates
Seven

The Guilmant Organ School held its commencement exercises for seven graduates at the First Presbyterian Church on the evening of June 1. Each graduate played an organ piece at the affair and Amy Ellerman, contralto, sang. The Rev. J. V. Moldenhawer presided and awarded the diplomas. He presented the William C. Carl Gold Medal for general excellence to Richard T. White and the Carl Silver Medal to La Vonne T. Goodale. Willard Irving Nevins, director of the school, announced competitive scholarships for 1937-38.

Leon Carson Pupils Heard in Recital
in Nutley, N. J.

Pupils of Leon Carson, New York teacher of singing, were heard in the tenth annual Hour of Song in the Spring Garden School Auditorium in Nutley, N. J., on the evening of May 25. Those taking part included Georgia Gottfried, Gertrude Morris, Charles Althoff, Rita Christell, Esther Fruit, Annamae Vogelzang, Gene Solomine, Helen Bartle, Erna Finley, Charles Christell, Emma Denninger, Winifred Parker, Inez Church, Bernard Klein, Frida Volkert, Henry Baird, Agnes Latimer, Dr. Paul Booth, Betty O'Neill Scott, Constance Clements Carr and Henry Baird. The accompanists were Georgia Horton Wing and Mildred Browne.

To Teach at Summer School



Reinald Werrenmuth

Reinald Werrenmuth, baritone, has been added to the staff of the summer school of the Peabody Conservatory of Music, which will open on June 28. The large enrollment in the vocal department made the addition necessary.

Mr. Werrenmuth, a former member of the Metropolitan Opera Company has been singing for more than thirty years, and his appearances in recital, opera and on radio programs have given him the advantage of a fully equipped background.

The Peabody Conservatory's summer season extends over a period of six weeks, from June 28 to Aug. 7, and will be managed by Frederick R. Huber. Courses in all grades and branches of music will be given.

Carl M. Roeder Honored on Fiftieth
Anniversary as Teacher

Carl M. Roeder, teacher of piano at the Institute of Musical Art of the Juilliard School of Music, was honored on his fiftieth anniversary as a teacher, by a recital in the auditorium of the school on the evening of May 14. Those taking part included Natalie Rose, Gertrude Steinmann, Florence Bales, Rosetta Goodkind, Elizabeth Schweitzer Licht, Sarah Hill, Doris Frerichs and Katherine Bram.

Colleagues, pupils and friends of Mr. Roeder gave a surprise dinner in his honor on Tuesday evening, May 25, at the Beethoven Association, 30 West 56 Street, with an attendance of 115. Robert Rottke acted as toastmaster, and the speakers included Kate S. Chinnenden and Albert von Doenhoff. Among others present were Sigismund Stojowski, James Friskin, Katherine Bacon, Arthur Newstead, Carl Deis, Leslie Hodgson, Otto Schiack, Wallingford Riegger and Hannah Klein.

David Mannes School Awards Teachers
Certificates

At the close of its twenty-first season, recently, the David Mannes School awarded teachers' certificates to Mrs. Peter Blano, Katherine Shirley Lowenhaupt and Nathaniel Bart. A diploma in violin was awarded to Henry Hutchinson of Porto Rico, who has been studying at the school under Paul Stassevich on a scholarship given by the Porto Rican government. Diplomas in piano were given to William Chaikin, pupil of Warren Case, and Margaret Catherine Alexander, pupil of Frank Sheridan.

The first performance of Beethoven's 'The Mount of Olives' in Quebec, was given recently under the baton of Maurice Montgrain.

WASHINGTON HEARS MUCH CHORAL MUSIC

Kindler Conducts Glee Club—Choirs and Choruses Give Spring Concerts

WASHINGTON, D. C., June 10.—Hans Kindler, who on several occasions has had the George Washington University Glee Club singers as guest artists at concerts of the National Symphony, was in turn presented by the singers at their annual spring concert here on May 13. Dr. Kindler stepped from his box in the course of the program to conduct the chorus in the 'Pilgrim's Chorus' from Wagner's 'Tannhäuser'.

The rest of the concert was led by the Glee Club's regular director, Dr. Robert Howe Harmon.

Dr. Kindler sailed for Europe on May 26 to fill several engagements as guest conductor, and to collect new scores for the National Symphony's library. He will return to America during the latter part of June and conduct concerts at Ravinia Park, and at the Hollywood Bowl concerts in Los Angeles.

In observance of National Music week, five Washington church choirs joined in a festival program on May 4 in Mount Vernon Place M. E. Church, South. Mrs. Vincent Hilles Ober made a brief address.

Parker Oratorio Sung

Parker's oratorio, 'Hora Novissima', was sung by the fifty-voiced choir of Hamline M. E. Church at a concert on May 23. John H. Marville conducted.

Robert Crawford, baritone, flew his plane to Washington on May 4 to appear in concert before the Rubinstein Club that night.

The District Federation of Music Clubs observed Music Week with an annual banquet and concert on May 5 in the National Press Building.

The Washington Choral Society, conducted by Louis A. Potter, gave its annual spring festival, on April 26 in Memorial Continental Hall. A thirty-piece orchestra assisted.

Mikhail Mordkin brought his company to the Capital on April 25 for the performance of two ballets in the National Theatre.

Under Captain Taylor Branson, the United States Marine Band Orchestra gave its last concert of the season on May 26. The program was featured by the performance of the First Symphony by Musician Tregina, of the orchestra.

Dorothy Seegar, soprano, gave a costume recital on May 17 in the Wardman Park Theatre, with the assistance of Frederick Bristol, pianist.

Norman Frauenheim, resident pianist, gave his only local recital of the season on May 21 in Pierce Hall. Included was a Chopin group, and compositions by Bach, Schumann, Haydn and Liszt.

JAY WALZ

Bridgeport Symphony Concludes Season

BRIDGEPORT, CONN., June 10.—The Bridgeport Symphony, Frank Foti conductor, recently ended its season with a performance of Beethoven's 'Eroica' Symphony. Youngest among the soloists presented by the organization during the season was John Patuzzi, Jr., a seventeen-year-old violinist who played Mendelssohn's concerto before a capacity audience in the Central High School. Young Patuzzi, a pupil of Sascha Fidelman of New York, made his debut in a Bridgeport recital recently and is planning to give a New York recital in the Fall.

New York Singing Teachers' Association Frolics and Elects



Scene from the "High Jinks" Celebration of the New York Singing Teachers' Association

Standard Flashlight

The New York Singing Teachers' Association celebrated the close of its year by holding its annual "High Jinks" at the Hotel des Artistes on Tuesday evening, May 18, when a hilarious program was given under the general title of "Spanish Fiesta," which enlisted the endeavors of many members. The entertainment was followed by dancing.

The annual election resulted in the choice of the following named officers to serve for the year 1937-'38:

President, Homer G. Mowe; first vice president, Hilda Grace Gelling; second vice president, Walter Golde; third vice president, Harry R. Spier; recording secretary, Fannie Gilbert Brines; corresponding secretary, Ger-

trude E. Blenko; registrar, Melanie Guttman-Rice; treasurer, Leon Carson; executive board, Helen Ernsberger, William J. Falk, Carl Gutekunst, Ruby Harkness Hamilton, Norman Jolliffe, Clara Kalisher, Frieda Klink, Edgar Schofield, George E. Shea, Percy Rector Stephens, Bernard U. Taylor, Frederic Warren, Walter Mattern.

Survey of Symphony for Berkshire Festival

BOSTON, June 10.—The Berkshire Symphonic Festival of 1937 will consist of six orchestral concerts distributed over two week-ends in August. The first series will consist of concerts on Thursday, Saturday and Sunday (Aug. 5, 7, and 8); the second series will be given on corresponding days of the following week (Aug. 12, 14, and 15).

Serge Koussevitzky and the Boston Symphony will make their second annual appearance at this festival, and Dr. Koussevitzky has announced an interesting set of programs.

An all-Beethoven, an all-Wagner and an all-Brahms program have been planned as concerts of special summer festival character. The other programs to be presented in the course of the two weeks' series on the beautiful "Tanglewood" estate, between Lenox and Stockbridge, Mass., will offer a panoramic view of the symphony from Haydn and Mozart to Franck and Tchaikovsky. The contemporary field will be represented by works of Res-

pighi, Ravel, and the American, Edward Burlingame Hill.

Two movements from Mr. Hill's 'Symphonietta for String Orchestra' will be played. The programs for the first week will include: Beethoven's Fifth and 'Pastoral' Symphonies, and the Third 'Leonore' Overture; Mozart's Symphony in E flat; Ravel's Second Suite from 'Daphnis and Chloe'; Tchaikovsky's Fourth Symphony; Schubert's 'Unfinished' Symphony, and Ballet Music from 'Rosamunde'; Respighi's 'Pines of Rome', and Franck's Symphony in D minor.

For the second week, the Wagner program will include excerpts from 'Tannhäuser', 'The Valkyrie', 'Siegfried', 'Tristan and Isolde', 'Die Meistersinger', and 'Parsifal'. Brahms's First and Third Symphonies will be played, also his 'Academic Festival' Overture; Haydn's Symphony in D major, No. 104; the Seventh Symphony of Sibelius, and Rimsky-Korsakoff's 'Sheherazade' Suite.

Arthur Rosenstein Renews Film Contract

LOS ANGELES, June 10.—Arthur Rosenstein, accompanist and coach for Marion Talley and Charles Igor Gorin, has just renewed his contract with Metro-Goldwyn-Mayer for the third time. Mr. Rosenstein did much of the choral work in 'Maytime', and is a consultant in the choral division. His work in the studio limits his time for coaching.

Elsa Hilger, 'Cellist, Married

PHILADELPHIA, June 10.—Elsa Hilger, only woman 'cellist of the Philadelphia Orchestra, was married here to Dr. William Ezerman, local dentist, on June 7. Dr. Ezerman is an amateur musician, also a 'cellist.

MacDowell Club to Hold Young Artists Contest

The sixth annual Young Artists Contest sponsored by the MacDowell Club of New York is to be held early in October. This contest, open to students under thirty years of age, is for the purpose of providing young artists whose work shows outstanding merit an individual recital in the MacDowell auditorium, without expense. Pianists, violinists, 'cellists, harpists, singers, and chamber music organizations may apply.

Applications must be accompanied by a letter of recommendation from a teacher or musician of standing. Several candidates may be selected for individual recitals if, in the opinion of the judges, their abilities warrant their appointment.

PHILADELPHIANS END DENVER'S SEASON

Iturbi Conducts Orchestra in Brilliant and Stirring Program—WPA Players Heard

DENVER, June 10.—Denver's music season came to a brilliant close with the appearance of the Philadelphia Orchestra on May 7, under the management of Oberfelder-Slack. The orchestra, under the direction of José Iturbi, gave a concert that will live long in the memory of the large audience that it attracted. The program consisted of Beethoven's 'Leonore' Overture No. 3, César Franck's Symphony in D Minor; the Intermezzo from 'Goyescas' by Granados; and the 'Three Cornered Hat' by de Falla.

Mr. Iturbi presented an entirely different type of program from that offered by Stokowski last year, and he made a most favorable impression by his fine conducting. Conductor and orchestra were generous with encores, playing three additional numbers.

The WPA Orchestra, known as the "Symphonietta", appeared in the Municipal Auditorium in a series of four concerts during Music Week. The concerts were held at noon and attracted goodly audiences. Waldo Williamson conducted and the programs proved popular.

JOHN C. KENDEL

New Instrumental Trio Formed

Announcement has just been made of the formation of a new instrumental trio, which will give a subscription series of six concerts next season in the auditorium of the David Mannes School. The members of the new group are Carl Friedberg, pianist; Daniel Karpilowski, violinist, formerly head of the Guarnerius Quartet, and Felix Salmond, 'cellist.

DESIGNS FOR SUMMER



Stephan Hero, Husband of Maria Iturbi, Who Is the Daughter of the Pianist and Conductor, José Iturbi, Gazes at His Infant Daughter, Mari Teresa



The Place?—Havana



Dorothy Orton, American Soprano, at the Entrance of the American Museum of Natural History in New York City, Where She Recently Appeared as Guest Soloist with the Festival Symphony of New York



Alice Tully, Soprano, Aboard the Normandie, As She Sailed for Europe, Where She Will Spend Four Months Visiting and in Concert



Carola Goya, Spanish Dancer (Right), and Beatrice Burford, Harpist, Sail on the S.S. Cubano for a South American Tour, Opening in Rio de Janeiro



Charles Kullmann, Metropolitan Opera Tenor, Keeps Cool with the Season and Decides in Favor of a Panama



Mascelli

William Penny Hacker, Pianist and Conductor, Plays for An Appreciative Audience and, Judging by the Alert Expression of 'Pal', a Thoroughly Wide-awake One



Alexander Bloch, Violinist, and State Senator Roy Stevens of Iowa, Who Was Mr. Bloch's Guest Recently at Hillsdale, N. Y.



Isidor Achron, Pianist, in Front of Westminster Abbey, London, During His Recent European Tour



Poldi Mildner, Pianist (Left), With Mrs. Isabelle Scionti of Chicago, in Galveston, Texas, Where Miss Mildner Closed the Civic Music Association's Series

DEBUT WITH THE
NEW YORK
PHILHARMONIC
SYMPHONY ORCHESTRA

(Stadium Concerts)
JOSÉ ITURBI, Conducting
NEW YORK CITY, JULY 29, 1936

New York Times—

"Played many of the most formidable passages with security and charm. Poetry, lyricism, brilliance and power were characteristic of the artistry of Mr. Harms, graduate of Josef Hofmann and at present the youngest member of the piano faculty of The Curtis Institute of Music in Philadelphia."

New York Herald Tribune—

"Effective playing—tone roundly sonorous—poetic instinct—warmly received by the audience and recalled many times."

New York Sun—

"The huge audience gave the young soloist an enthusiastic reception."



SOLOIST WITH THE
PHILADELPHIA
ORCHESTRA

LEOPOLD STOKOWSKI, Conducting

Philadelphia Record—

"Harms gave an admirable and brilliant presentation of the unaccompanied solo in the first movement."

Evening Public Ledger—

"A feature of the performance was the playing of the elaborate and difficult Cadenza in the first movement by Mr. Harms. Not only was it finely played, technically, but the contrapuntal devices were performed with a clarity which revealed the intention of the composer."

Philadelphia Inquirer—

"The Brandenburg Concerto was given dominating interest in performance by the visiting soloist William Harms, musician of admirable equipment. He plays with clean-cut technique happily devoid of interpretive excesses."

WILLIAM HARMS

PIANIST

"A young musician of admirable equipment."

Philadelphia Inquirer.

"A prodigious understanding of the music he plays."

Washington News, Washington, D. C.

"Passages glittered under the fingers of the talented youth. His facility made possible the utmost clarity in rapid phrases."

Kansas City Star, Kansas City, Missouri

"Mr. Harms demonstrated an amazing technical development. Young, talented and attractive Mr. Harms has qualities which cannot fail to bring him fame."

Norfolk Virginian Pilot

"Mr. Harms gave evidence of unusual technical competence, sound musicianship and sympathetic interpretative powers. The pianist was recalled again and again and responded with four encores."

Norfolk Ledger Dispatch

"William Harms demonstrated to a large audience last night that he is one of the most gifted and brilliant of the younger generation of pianists. He revealed a virtuosity which could be poetically persuasive or fairly electrifying as the occasion demanded."

Reading Eagle

William Harms is a graduate of Josef Hofmann of

THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, Mus.D., Director and Dean

PHILADELPHIA

RITTENHOUSE SQUARE

PENNSYLVANIA

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

113 W. 57th St., N. Y. C.

Mr. Harms uses the Baldwin piano exclusively.